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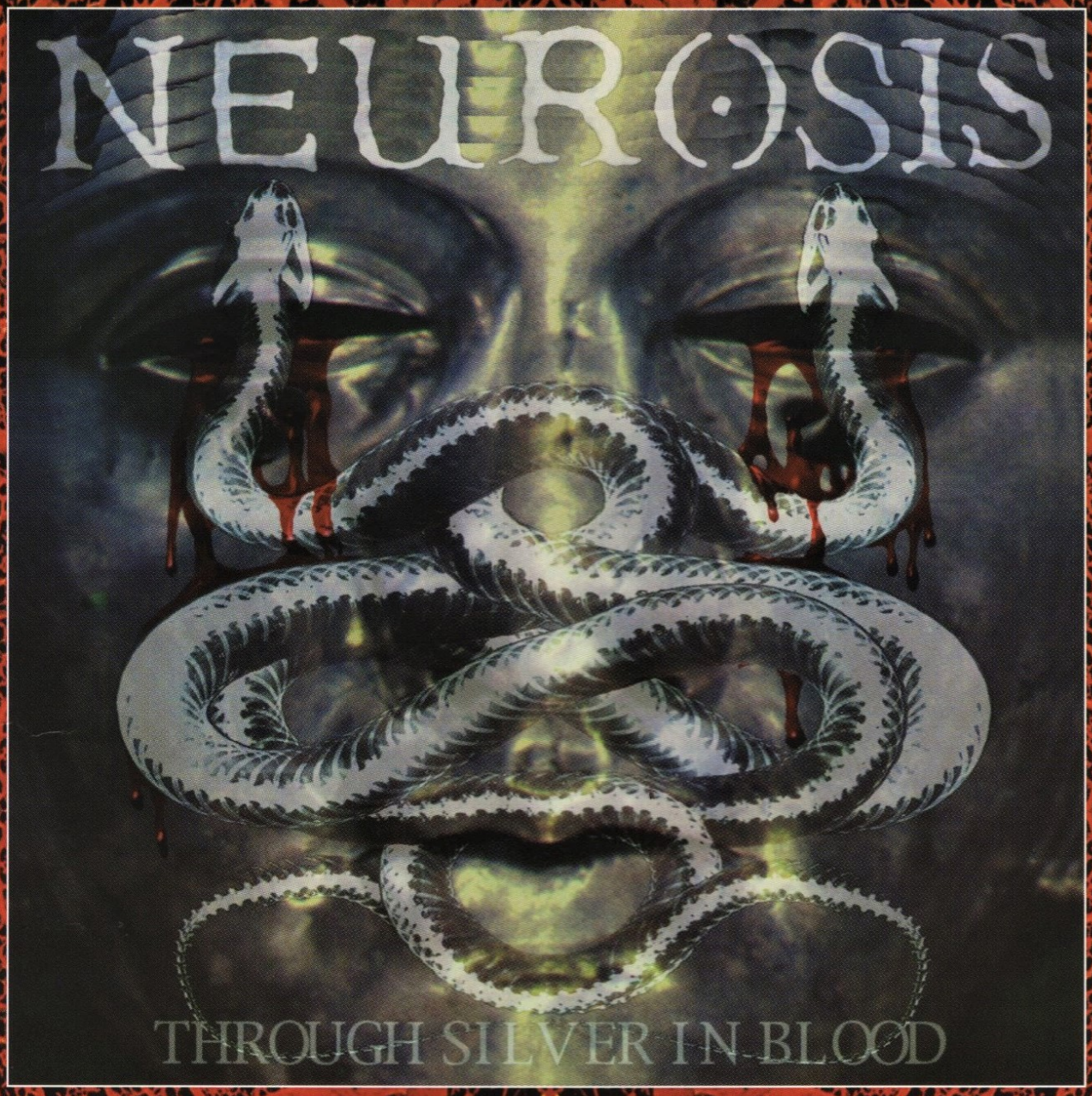

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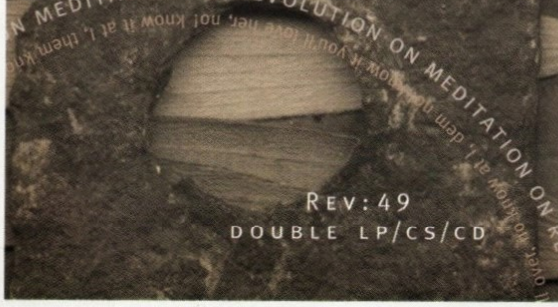

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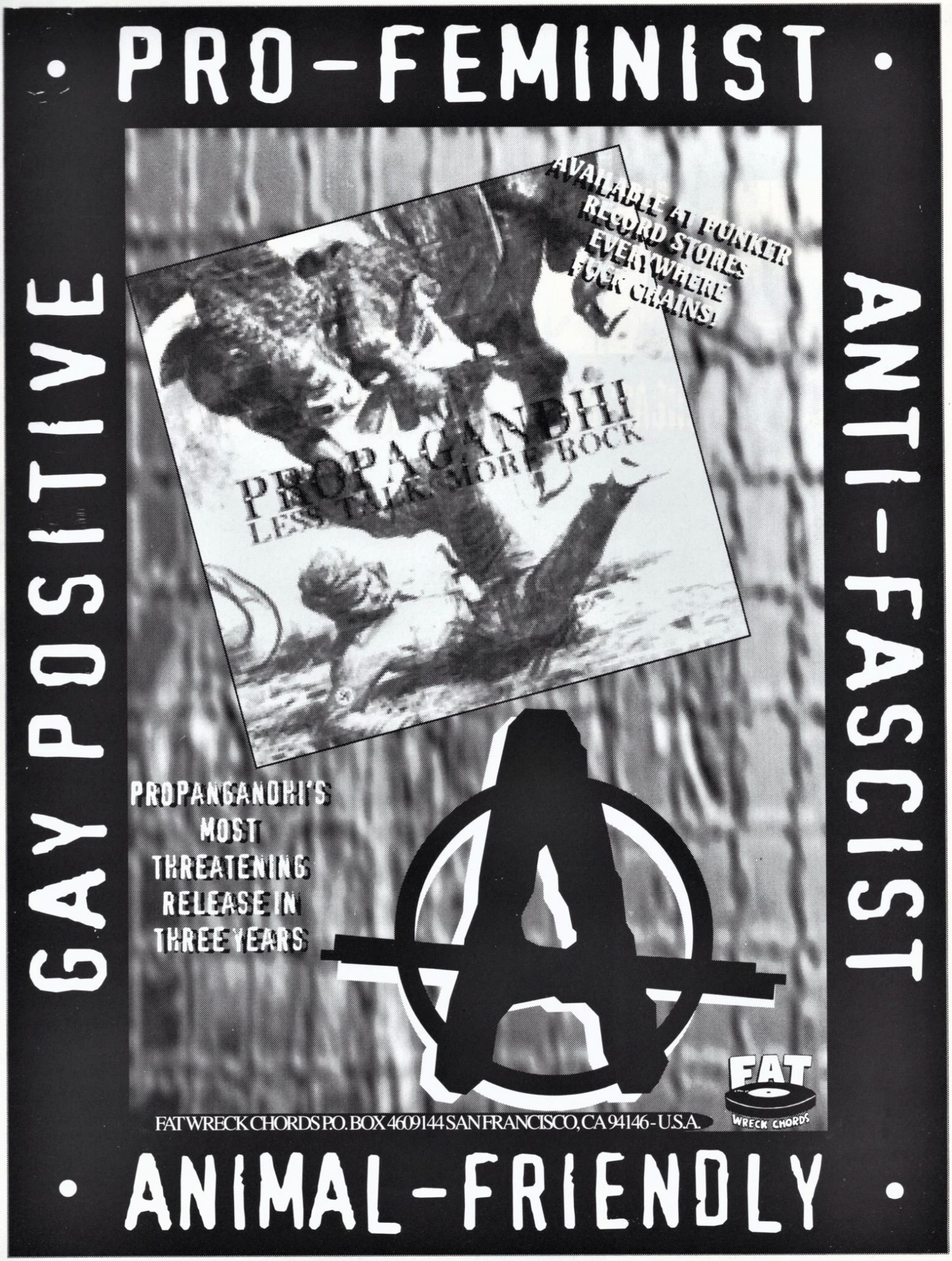
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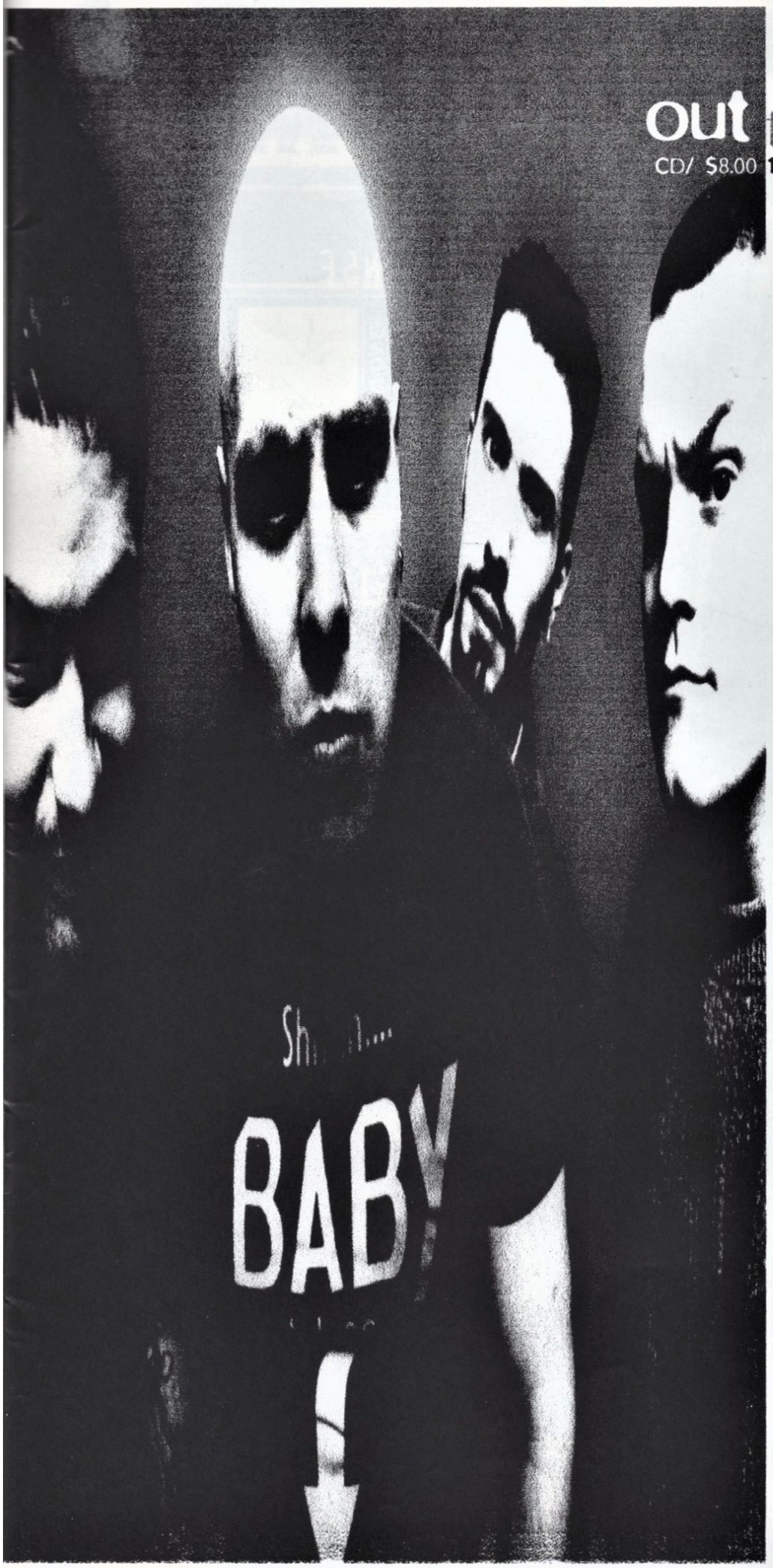

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Talk

We here at *All That* (mostly me) feel that certain hardcore, punk and metal bands should be getting much more coverage in international magazines with 10,000 + circulation. While there may be more zines around now than ever in the "underground" scenes, they only seem to be catering to the crowd already hip to the sounds. What we like to do is use the big name bands to lure the unsuspecting musically ignorant type in, then smash them over the head with articles and interviews of bands like Candiria, 25 Ta Life and Screw 32 along with dandy little doo-dads and funky-ass fillers. If you feel there is anything we should add or take away let us know. Also, if there's something or someone you want to see in *All That*, write us. We'll try to hook you up if the topic doesn't suck.

Comments and critiques made within these pages are the opinion of most of us. However, if you feel the need to give someone a beatdown, crush the skull of the bastard who gave your sorry-ass band the bad review. In other words, address your hate-ridden mail to the right person.

P.S. Just 'cause this thing's glossy and all don't think for a minute it ain't 100% D.I.Y. It's just the move you gotta make in the 90's to get that distro if you don't already have one foot in the door, you know what I'm sayin'?

WRITERS WE WANT YOU!

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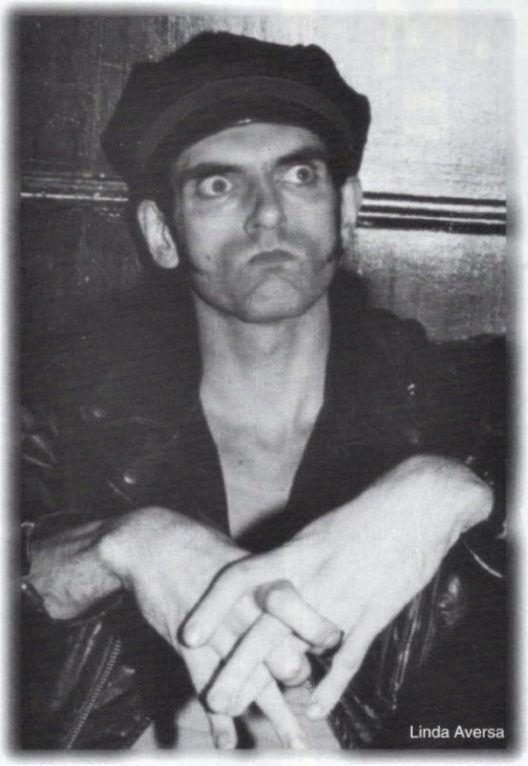
Page 49



Linda Aversa

features

Deadguy 31
My Dying Bride 33
Down By Law 35
Crisis 42
Murphys Law 44
EyeHateGod 56
Neurosis 60
Bad Religion 62
Amorphis 64

cover photo by Joseph Cultice

Q&A's

Corrosion of Conformity 39
Gigantor 54
AFI 58

shorts

Battery 10
Proscripter 12
Loudmouths 15
59 Time The Pain 17
Weston 17
Stampin' Ground 18
Sensefield 21
One Life Crew 23
Goops 26
Prema 26
Millencolin 28

other crap

Shift 23
What's All The Frontin' About?

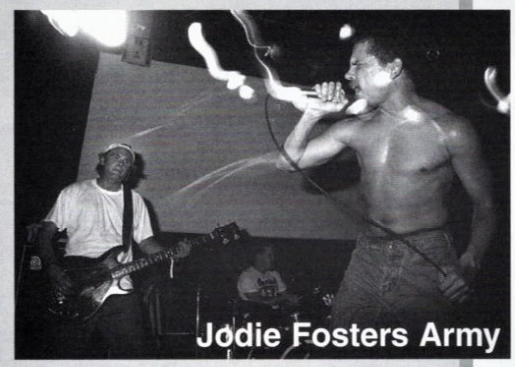
It's All About Sex 24
Four questions asked of members from 88 Fingers Louie, Pansy Division, SubZero, Killing Time, MindRot

DayTripper 31
Featuring a new book on the Straight-Edge scene

Peer Pressure 40
With Tesco Vee of The Meatmen

Zine reviews 66
Record reviews 68

strictly news



Jodie Fosters Army

Let's kick this shit off with **Jodie Fosters Army** who are making a comeback. At this time they have recorded various cuts for compilations. One of their comp tracks features additional vocals by Jello Biafra (Dead Kennedy's) and Ed Ivey (Rhythm Pigs). Look for that one on *Hardcore Breakout USA 3*.

Brutal Truth have signed to Relapse Records. Fat Wreck Chords just signed **Screw 32**, **Swinging Utters** and **Goober Patrol**. **Offspring** has left Epitaph for Columbia Records. Question: What is Columbia going to do for them that Epitaph hasn't already done? Speaking of Epitaph, they just signed The New Bomb Turks. **Redemption 87** have signed with New Age. Word has it Roadrunner Records is looking for the next **Korn**. Maybe they'll find that in their latest signing...**Coal Chamber.** Supersoul Records just signed New York City's **Vision Of Disorder.** In case you didn't know, Supersoul is a division of Roadrunner run by none other than Ray Cappo (Shelter/Youth Of Today) himself. Greece's **Rotting Christ** have signed to Century Media. **Rancid**'s favorite band **Blanks 77** have signed to Radical Records.

Victory Records is picking up all the Desperate Fight releases in the USA. Look for a stateside release by **Abhinada** and The *Straight Edge As Fuck* compilations (there's two of them). Revelation Records

shorts

battery

Coming from such a fertile background it's only obvious why Battery has stuck together for such a long time. More impressively is the fact that they have stuck together for so long and still continue the ideals they started the band with in 1990. A back to basics feel, doing what they do for fun, and playing hardcore music at it's root of expressing their ideals, opinions, and emotions in a positive way. Battery have been through a lot since then. Guitarist Ken Olden was in Worlds Collide and now Damnation, while vocalist Brian McTernan was in Ashes and now runs Salad Days Studios in Boston. Bass player Grahm might be best known for his work in Shelter and Baby Gopal, while drummer Jason is still working with his other band Frodus.

Battery bring back high paced, youth enraged, energetic, youth crew styled hardcore in a most pleasing way. They released their first demo in 1990 then put Battery on the back burner for two to three years to take care of other projects. They then regrouped to record their first 7-inch on Deadlock Records and then went on to self-release their first full-length album. After things were put on the back burner once more, Battery later re-grouped to bring us the *Let the Past Go* EP on Lost & Found Records and have now gone on to release their second full-length *Until the End*. "We never tried to make things happen with Battery, things just came really easily for us," says guitarist Ken in response to their surprising success.

Somewhere in all this mess Battery have found the time to go to Europe three times, which is the reason why they are more popular in Europe at the present time. "We went back over the second time and I couldn't believe how big Battery was. Every kid in the place knew our songs and it was so fun," Ken says with a tone of awe in his voice. Battery now have the task ahead of them of conquering the United States and gaining that same popularity. They have only just begun by playing out as much as possible around the D.C. area (their hometown) and will be touring the U.S. this summer. Battery are not going out alone, however. They will be pairing up with Strife for one part of the tour then switching and finishing up with The Doughnuts.

You would tend to think that playing in two bands might get a little musically confusing, but Ken has easily managed to separate the two. "Damnation stuff is a little more thought out," says Ken. "Battery stuff flies out." Battery have gotten it down to perfection when it comes to writing which makes it so easy for them. "We are able to write and record albums really quick that we are happy with. That was part of the formula,"says Ken. "We can churn out a record that we are totally happy with in days to weeks, but I mean minimal time," says Ken. This shows that Battery have a perfect sense of what they wanna do and the style of music they play."You got it, we're really developed with what our direction is," Ken agrees.

Battery's new album, *Until the End*, is presently available on Lost & Found Records but will soon see the U.S. in the end of April on Conversion Records. "The new record is definitely our best," says Ken. "If you liked Battery a little before, you're gonna love this records. If you hated all the old Battery stuff, you should check out the new record because it's so much better." Battery's future plans include their tour of the U.S. this summer and another EP on Conversion in the fall. – ***Craig Chapman***

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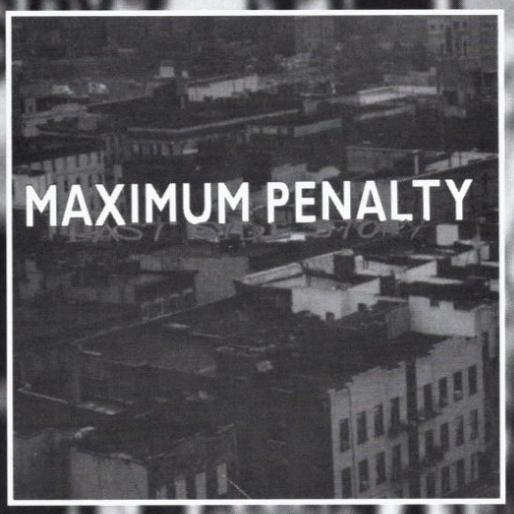

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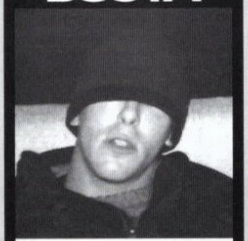
strictly news

has the vinyl rights to the latest **Toadies**, **Bush** and **No Doubt**. Who would have ever guessed. Century Media is re-releasing the **Madball** *Ball Of Destruction* EP on CD along with live material, some of which is actually **Agnostic Front** with Freddy singing and some radio interview. Expect the new Madball LP *Demonstrating My Style* out any day now.

Some tour news...**EyeHateGod** will be joining **Pantera** and **White Zombie** on the road for about a month. **Murphys Law** are heading to Japan and Europe real soon. The Warp Tour line-up as of now is **NOFX**, **Fishbone**, **Pennywise**, **Civ**, **311** and **Rocket From The Crypt**. There's talk of **Venom** playing this years Millwaulkie Metal Festival along with **Mayhem**, **Immortal** and some other surprises. **Corrosion Of Conformity** have scored some killer opening spots, one for **Ozzy Osbourne** in the States along with **Filter** and the other opening for **Metallica** in Europe.

All hell broke loose in Ausralia last week when **Fear Factory** cancelled thier show last minute due to vocalist Burton having a viral infection. Not only were they (the 500 fans) throwing bricks through windows, but they were also throwing thier bodies through the windows. It took 50 cops in riot gear backed up by sharpshooters in helicopters to ease the situation. Tom Warrior (ex-**Celtic Frost**) has a new project going on called **Apalonian Sun**. I don't know what it sounds like, so you'll just have to wait. Vinnie Daze of **Demolition Hammer** has passed away. **Life Of Agony** have parted ways with Sal their drummer. He's been replaced by Slate of **Pro-Pain**. Look for **Earth Crisis** on MTV, August 12th on a show called "Smash." The show's focus is on teenage alcohol abuse.

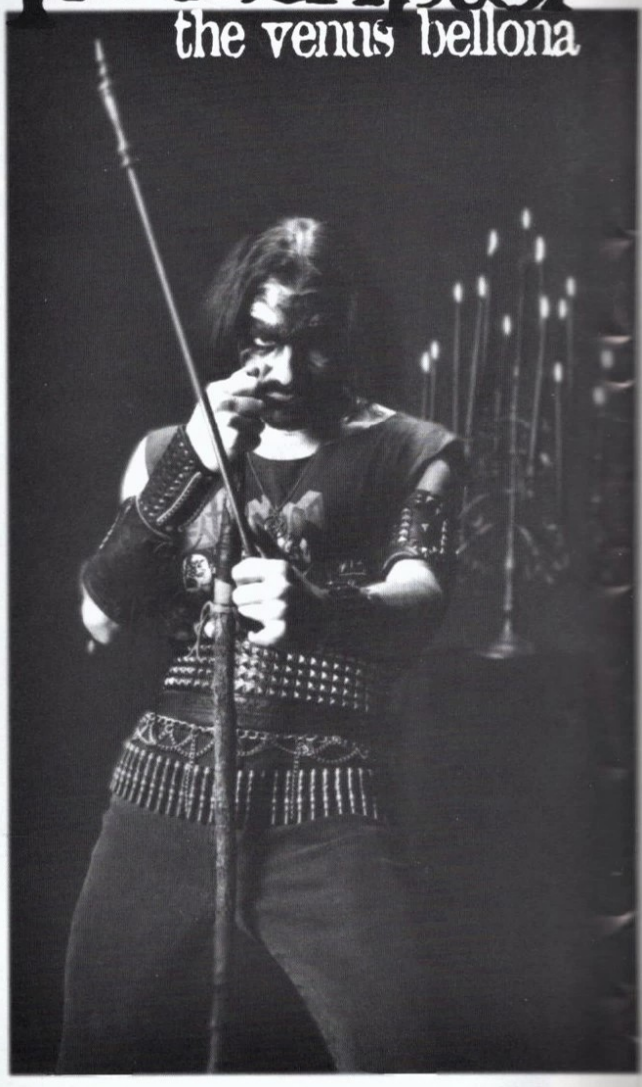
CRIME BUSTA



If anyone has seen this man please contact your nearest police station. He is wanted on numerous charges ranging from robbing beer trucks to hunting the elderly for sport. He's known to frequent Shank Buzz gigs and carry heavy artillery usually under the influence of crack cocaine

shorts

Proscriptor
the venus bellona



How does a regular guy from Plano, Texas transform himself into the Illustrious Emperor Proscriptor Magickus McGovern, percussive beast of the Absu horde? Well, it's a long story - 727 years long, in fact - going back to the year 1269, on the Eve of Imbolg (Feb.1)....great flames are "destroying the wooded fortress of Xalteun," and a dark figure comes charging down the road on his mighty stead, "accompanied by fellow serpentines, wolves, and the dragon of Keppoch." They slow and stop, all laughing, laughing, laughing, and sit back in their saddles to watch the fire. Within 11 minutes, the fortress has be leveled - reduced to a pile of orange embers, and the warring party ride off into the night. The sound of the horse hooves fades out into the distance, and all vision evaporates into the crystals of a black opalith.

This moment of perfectly executed revenge opens Proscriptor's first solo album, *The Venus Bellona*, and the 48 minutes of music and sound collage which follow illustrate how the guy in Texas and the dark Knight are one and the same entity, traveling through material and non-material worlds, under the sign of the 6-fold pentagram. A whole cast of voices describe these travels, including the heretickal Queen Madeleine, whispering corpses, and exultant wizards. The lyrics come from doing 2 years of research on "the ancestral bloodlines of Glencoe, Scotland" and the Dominion beliefs of Thoth and the Golden Dawn.

The instrumental foundations of this record are done on keyboard, with acoustic guitar, percussion, bagpipes, and densely layered samples laid on top; the music is broken up into "Acts," ranging from pure electronic sections to authentic folk melodies, often building up into epic operatic moments. Proscriptor himself describes this style as "occult-folk-experimental-fusion-rock" and sites avant-garde 70's bands like Art Bears and the one-man project, Lucifer as major influences.

One especially cool feature of "Venus Bellona" is the last track - Proscriptor does a black metal cover of the Flock of Seagulls song, "I Ran (So Far Away)"... I like this song a lot cause it shows how, if you think about things in the right way, a parking lot in Texas in 1985 can seem just as magickal and occulty as a 15th century forest....like "the village at Lughnasadh" and the mini-mall on the corner of Elm and Main are not so different, if you look at them from a (out-of-body) distance. When I asked Proscriptor if he did in fact, have "POWERS," he just started laughing very quietly and said, "Oh yeah, I know I do. You have to have self-pride, self-esteem, and self-confidence, and if you have the proper alchemy and are taught properly in certain aspects, you can do whatever you want." – ***Spider***

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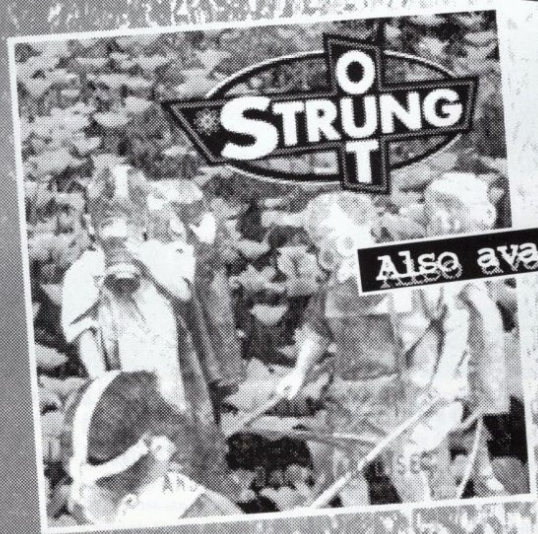

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the loudmouths

If full-ahead punk rock with a pissed-off chick screaming harsh words laced with beer-soaked spittle brings back bad memories, then perhaps The Loudmouths are not for you. The Loudmouths, as the name implies, are very loud. They like their music to overflow with energy. While many nineties bands are drony, wimpy and over-produced, The Loudmouths are three-sheets-to-the-wind hardcore. Some say they evoke far gone surf, garage and old punk grooves. Some call them '77. Some call them '82. Do the Loudmouths resent being labeled a retro band? No. They think the music of the nineties sucks. "In the nineties, everything is getting really watered down. It's just weak, there's no edge," says guitar tube screamer Jay. "It's not GBH," explains Beth of the bass frets.

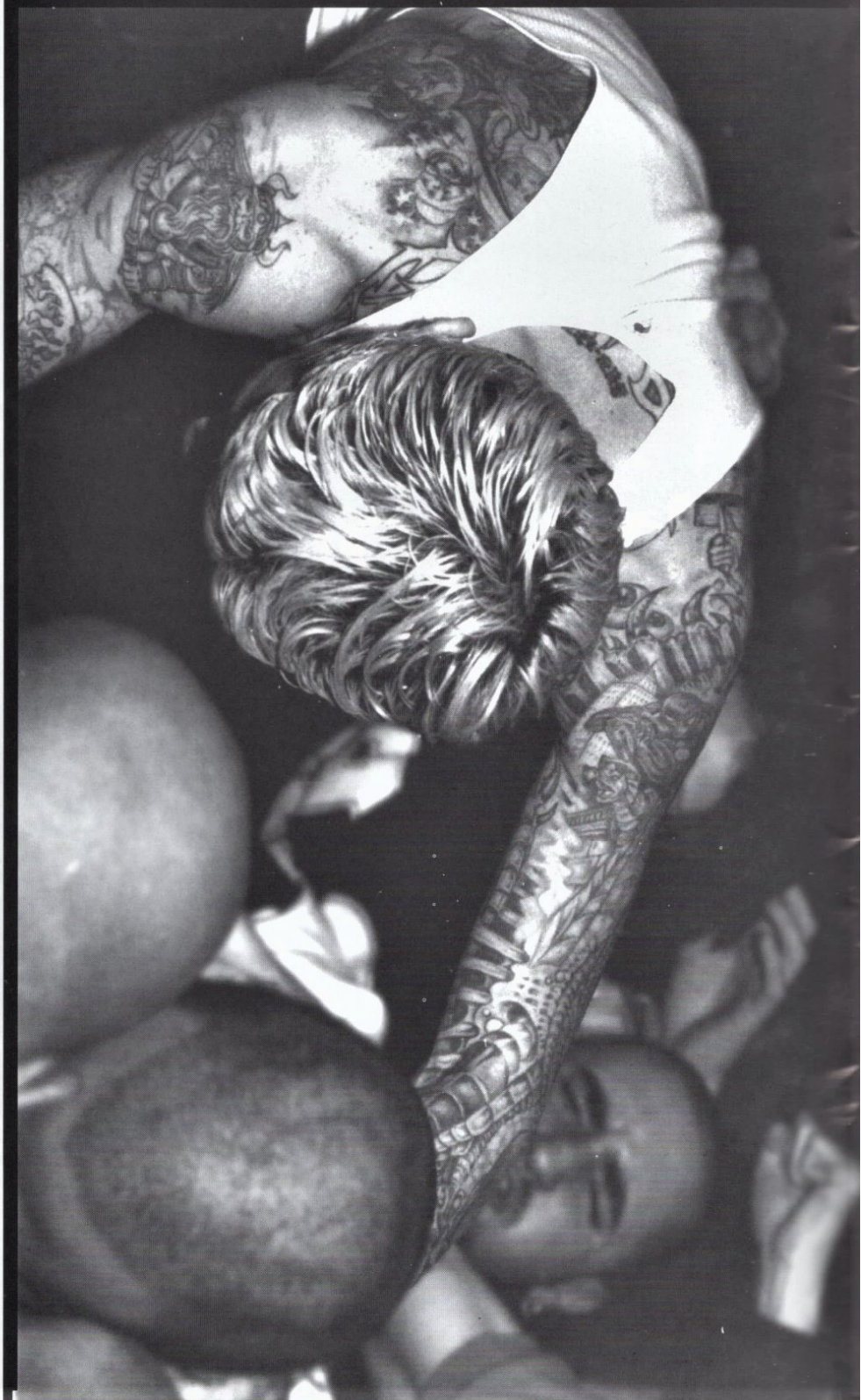
Musically, The Loudmouths are readily available to inflict grevious bodily harm on anyone who crosses their path. This San Francisco-based group of two guys and two gals has been belting out the jams for the last two-and-a-half years between broken bones, motorcycle accidents and skateboard injuries. Their new album on New Red Archives, *The Loudmouths*, invokes that little known edge of all-out rapture that comes from screaming your brains out on songs like "Saki To Me," "Rough House," "Hands Up," and "Rockin' At The Rollerderby." And when it comes to the Rollerderby, you know they're gung ho about that stuff too. "We're waiting for the SF Bombers to come back so we can support them or maybe even join them," says lead loud one Dulcinea. "Me and Dulcinea are gonna be 'derby queens and quit our day jobs," says Beth. "We'll go down to Golden Gate Park and smash the rollerbladers together."

With a Midwest tour coming up at the end of May, The Loudmouths are ready to hit the road and lay down the law. Touring is something they really look forward to—roaming around the countryside and playing with other bands of their own ilk. But what if they were flying over a desert island and they knew they were going to crash and they could only bring two carry-on items. What would they each bring? "Beer and my vibrator," Beth immediately blurts out. "What are you saying? Pete and I wouldn't do it for ya?" asks a pained Jay. "Oh, no!" says an even more pained Dulcinea. "Well, maybe Dulcinea would if I talked dirty to her," laughs Beth. "I'd have to say my skateboard," says Pete. "But if I fell with my skateboard, I'd have to fall with a cement laying machine too, I guess." "I'd bring some Ramones albums and my vibrator. The beer would run out," Beth amends. Dulcinea, ever the problem solver, declares, "I'd bring a still and some Cramps." "I'd bring a record player so I could listen to Beth's Ramones albums, and my guitar and my amp as a combination unit," says Jay. Then, with the only amp on the island, perhaps Jay could drown out everyone else when they practiced. Then again, perhaps not.

Words & Photo – *Brian Brannon*

SUBZERO

happiness without peace



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59 Times The Pain

Sweden's Answer to NYHC!

Fuck, yes, Sweden is where it's at!! They've got the punk-crust (Driller Killer, Disfear, etc.), they've got the melodic new punk to rival the best of California (No Fun At All, Satanic Surfers, Millencolin), and they've even got the best of old school N.Y.H.C.! I'm talking about 59 Times The Pain, a full-on in-yer-face hardcore band in the tradition of Agnostic Front and the Gorilla Biscuits.

The band formed in 1990, after seeing live shows in their own town by Youth Of Today and Biohazard. "When I saw that aggression on stage, and their whole attitude – I was like, 'Yeah, I wanna do this!'" recalls Magnus, the guitarist-vocalist. They were lucky enough to get picked up by Burning Heart Records, one of Sweden's fastest-rising labels with not one bad band on their shit-kickin' roster. 59 Time The Pain joined the ranks of Breach, Chickenpox, Puffball and the above-mentioned Satanic Surfers and Millencolin. The ferocious mini-CD *Blind Anger and Hate* followed shortly after, and the music within lived up to the boast on the cover, 'hard-hitting, honest straight-on hardcore'. Their debut album, *More Out of Today,* fulfilled all that was promised by their first disc, sixteen songs that don't attempt to stretch that hardcore framework but certainly push it to the limits in the intensity stakes. "We recorded that in less than ten days, real quick. We wanted to capture the energy of our live performance." And if its energy you want, you're in the right place! The band recently took their incendiary live assault across an unsuspecting Europe. Magnus is still buzzing at the memory. "We played a lot of shows in Sweden, Finland, Denmark, a lot of festivals, and we did a small European tour, Belgium, Switzerland....Germany was really great! All the shows had a lot of action, stage-diving with my guitar 'n' stuff. It was a lot of fun."

As well as spreading their mayhem on the live circuit, the band have been writing and recording, including a Smith's cover for the forthcoming Smith's tribute on Too Damn Hype and a Black Flag cover for *Cheap Shots 2* (they recorded a version of Suicidal's "Join The Army" for the first one). As for plans to record a new album? They're recording in September, so batten down the hatches this Fall. "This next record, we're gonna keep the in-between stuff, the groovier songs, but the harder songs are gonna be even harder." – ***Ian Glasper***

Weston

You are all familiar with Jesus of Nazareth, often considered the son of God. Who you may not know about are Weston, of Nazareth in their own right. Nazareth, Pennsylvania. Although the popularity of this foursome is no match to that of their neighbor's, Weston have created quite a name for themselves, not only in their home state but all over the United States, and Europe from where the band has just returned. "We didn't really get to see that much. We saw the remnants of the Berlin Wolfram the bus on the way to a club. But that's about it. We met a lot official people though," explains Chuck, the band's bass player and later reveals Weston's secret to European success. "We just say we're from New York City, that's all they understand."

Well, they must also understand the pop punk with lots of harmony played by Chuck, Dave and Jim who both play guitar and sing, and Jeremiah the drummer, just like we do in the States, where sales of *A Real Life Story of Teenage Rebellion* and *Splitsville* have been very good. These records were released on the label Gern Blandsten, but it is Go-Kart Records who have just released *Got Beat Up* Weston's third LP. Weston have released split singles with The Bouncing Souls, Plow United and Sticks and Stones in the past couple of years, but it has been a long time since new Weston material has been released on a full-length because, although *Splitsville* came out less than a year ago, it contained old singles and songs left over from the *Real Life...* sessions. Weston, as a name comes from true rock n' roll tradition. "It's Dave's last name. We wanted to be like Van Halen, mine and Jeremiah's last names wouldn't have worked, so we went with Weston."

Since the band's formation, a child born to actor Nicolas Cage has been named Weston and possibly many more to come. Maybe, even you as you sit there reading this will decide to name your child after this wacky and energetic band. If you play your cards right, you may be able to catch Weston on their tour of the U.S. taking place right now. A few weeks are with the Bouncing Souls, but regardless of that, any Weston show in your area should not be missed. – ***Dan Gross***

Stampin' Ground
the kings of uk hardcore

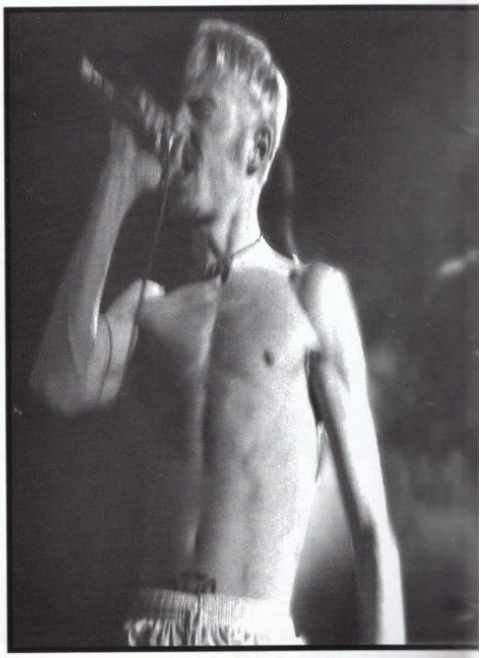
Stampin' Ground are quietly confident in themselves. I wouldn't say they're big headed, but you can tell by being around them that they know they're playing something good and that people wanna hear it.

This assumption seems to be borne out by the fact that they did their first show last July and now they're opening for Merauder and Slapshot at prestigious venues like London's Astoria and Bradford's Rios. It seems they started off on the right footing. "We got offered a deal before we'd even done a show on the strength of a shitty rehearsal tape," explains Mobs, their guitarist and main songwriter. "But we've all been in a band before and know the importance of paying your dues."

"We wanted to make a solid foundation for ourselves with some goo shows and a few 7-inches, so we could get some press interest and a fan base happening," adds Heath, their quietly-spoken (off stage!) vocalist. "If you come from nowhere, you usually end up back there quicker than you'd like."

Stampin' Ground play that sorta brutal modern hardcore, heavier than a ton of wet horse shit, that got them tagged as Earth Crisis or Snapcase clones early on, something the band is keen to refute. "We're nowhere near as metal as those bands," Mobs claims. "And we write more song-oriented riffs. We're only metal in that we're fuckin' heavy and very precise, but we're not technical, we've got no solos, no acoustic intros..." Heath interjects, "We're just trying to be as brutal as possible. Actually, we're not trying, we are!"

Brave words. But, anyone who's seen them live will agree. Ade's rock-solid drumming provides an unwavering backbone for layers of ultra-thick guitars and Heath's integrity-intense vocal ventings. This is, really, the darkside of U.K.H.C.



With their debut *Dawn of Night* 7-inch on Days of Fury Records ($5 ppd from: PO Box 65, Wallasey, L45 3QE, UK) plus a new 7-inch on Too Damn Hype gathering rave reviews in the European underground (and overground), and support slots to S.F.A., Madball and Ignite on the horizon for the summer, Stampin' Ground intend to continue their progress at a similar sure speed, so get out of the way. "If you think the 7-inches are heavy," enthuses Heath, "you won't believe the new shit. It's so fuckin' nasty! We just can't wait to get out and play it at people." – ***Words & photo by Dave Thomas***

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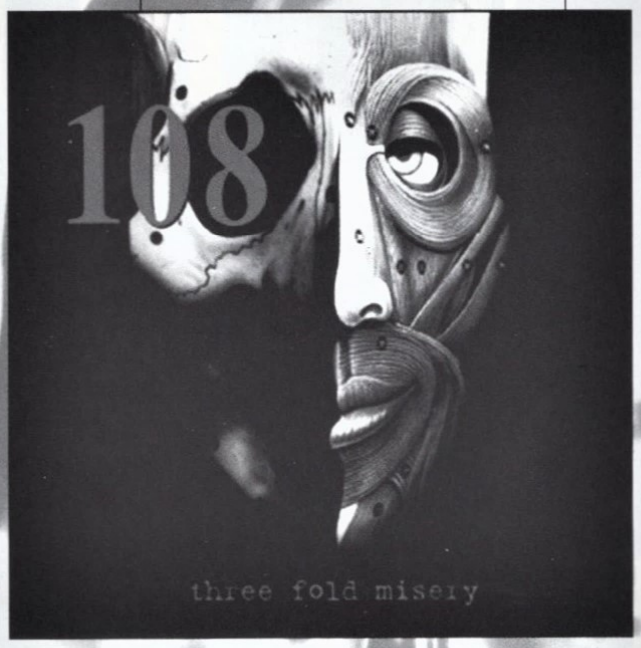

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New York's 108 toured Europe twice since L&F's license pressing of their classic "Songs Of Seperation" album and signed a world-exclusive deal with us recently. "Threefold Misery" is the bands third album and starts off where "Songs of Seperation" finished; maybe it's a little bit more metallic and noisy. The band consists of previous INSIDE OUT, SHELTER, RESSURECTION and RELEASE members and this disc makes sure to satisfy old and new fans at the same time. 108 will tour Europe in May!

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Sensefield

In a town by the ocean in Southern California 5 guys are in a band... Just so you know it's two words – Sense Field. It has a meaning in eastern theology but they've said it before and they will say it again: Sense Field's only collective religion is music. If you saw Reason to Believe you were part of a fortunate few that was able to witness the beginnings of something great. "We didn't feel that we could play what we wanted to (in RTB). We also didn't have a set line-up," tells John who sang in RTB and now sings in Sense Field. In the later part of 1990 Sense field puts themselves together a firm line-up out of most of Reason to Believe and puts out an EP. In 1994 they record a record and it comes out on Revelation Records, *Killed for Less*. If you don't have it, get it!

In May of this year another release on Rev will be out. This is called *Building*, and it's even more burning and intense than the first LP. John Bunch describes it: "Building has a faster energy a live energy, more upbeat." This will be their final release on Rev. They will be recording for the Warner Bros. label. For some it might be an added anxiety, but John speaks for the band when he says, "We always have (put a higher expectation on ourselves). We always wanted to write good songs. The five of us are coming together and we know that we need to start working. We realize that we have a lot of work to do." But they love touring especially now that their shows are better attended. "I think that everyone (in a band) wants to develop a following and get better. We also want to sell records," John laughs.

How does one describe their sound? John put it best Men he told me: "We never set out and said v,/e're going to make an emotional band or a pretty band or anything. These are just the songs we play. We've just written songs. We've always played what we wanted to." Of course I think of them as just being extremely thoughtful in what they do. They just make a whole lot of sense...field.

In June and July John bunch will sing, Chris Evenson will play a guitar and Rodent Sellars will play another guitar. At the same time Scott McPherson will play drums and John Stockberger (a/k/a Slow Johnny) will play bass. They will all be on tour with Texas is the Reason when they do all this. Look for them. – ***Gus Pena***

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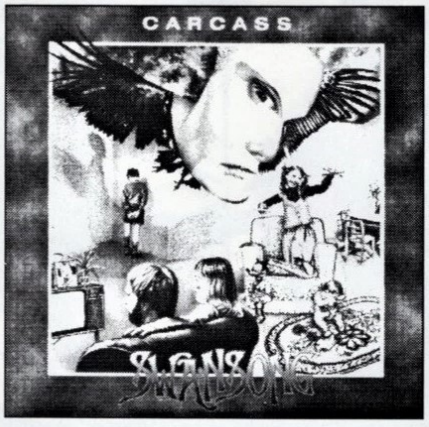

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Shift...what's all the frontin' about?

It seems as though the post hardcore outfit Shift have let the success of their new record, *Spacesuit*, go to their head. I have a small cable access show on Channel 16 in Manhattan at 1:00am on Sunday mornings (or one hour after midnight on Saturday) with my friends Josh and Jason. It's called *Monkey Butt Sex* and though the title is odd, the whole show is dedicated to bringing hardcore/punk and underground music to people who might not know about it.

Shawn Scallen

What really became surprising was the amount of people who dug the show in New York and the amount of bands that let us bother them for interviews. Bands like Both Worlds, Sick Of It All, Stillsuit, H20, Kiss It Goodbye, Crisis and a bunch of others rolled out the red carpet and gave us a half an hour out of their busy schedules to grill them for the show and we really appreciated it.

One of the bands we wanted to do our show was Shift because I loved them and totally dug their new record. Then the strangest thing happened, we got jerked around a whole lot by them and for no good reason. We never asked for free stuff or to be put on any guest lists. We just wanted them to be on the show. They claimed they wanted to do it so we bought tickets to their Coney Island High show and, after speaking with their lead singer Josh, were told we could interview them. Basically they kept us waiting in the club for like four hours after they played until me and my crew just decided to leave.

After that was a plethora of unreturned phone calls, being told they would do this and that and then left hanging and generally being treated like we owed them money or something. I don't know what the deal is with that whole thing and by now I don't care, the ball is in their court. My only advice to them or any band that's becoming successful, don't forget who buys your records and who fills your venues. We don't have anything against Shift, we just wondered why they did that. ***– Iann Robinson***

onelifecrew *their fight, 1996*

Victory records have recently issued a formal press release to various zines and record labels stating that they have "officially no association with" a band that is apparently causing quite an uproar in and around the Cleveland area.

With suggestive labels being tossed around such as-rascist,violent,and homophobic,Victory Records have now disowned themselves from one of their latest recruits-One Life Crew and their full-length Victory debut *Crime Ridden Society*

With a cementing place in Victory's stable of reasoning behind this separation of the two, definitely has fingers pointing in the direction of "Pure Disgust"- a descriptive ditty on their debut that is based upon vocalist "Mean" Steve's personal hardline stance against "Illegal Immigration" into the US. "The song has a personal impact as well as a national impact. I'm more of a nationalist and I ee these people that aren't doing anything for America except sponging off the system, and I know we have many kinks in our system, but I believe that we ought to take care of our own before taking care of others. I wrote that song in regard to one issue, and that was when the Haitian government let the criminally insane out of their jails & sent them out on rafts towards the southern borders of America...and it was also based on the Mexicans in California..they come here, get someone pregnant and they're here for good on the welfare system or whatever. And I'm not rascist by no means, but if it sounds that way, whatever. If you come to this country, go through the proper channels, do it right. I'm not against immigration, I'm against "Illegal" immigration. My lyrics are a little strong, but I'll stick by anything I write. Freedom of speech in America. If you don't like my lyrics, don't listen to us." In assuming that the preceding quote covers the perception of racism in politically correct eyes, I would assume that the violent end is well covered with lyrics like, "Be upfront with me or I'll knockout your fucking teeth," "Playing in C-Town will get you beatdown," or just for good measure, "Cross the boundary wrong & I'll gut you like a pig." Victory has drawn their line, but not without expectation and anticipation from One Life Crew who seen the move coming and have no qualms about it. They're dedicated to their music and lyrics, so they see this as a separation in the best interest of both parties involved.

– James "Les" Holgan

it's all about sex

	What do you think of to keep yourself from coming during sex?	What was your most embarrasing sex related moment?	Who most turns you on (other than your present mate?)	What feature of yourself makes getting laid easier?
Dennis sings for 88 Fingers Louie, loves Hardcore and is often caught smelling his fingers after scratching his ass.	I think of bills. Like oh, shit, the electric bill's due or something like that.	After having sex I went to take a piss, but still had my jimmy hat on so I pissed all over myself	I'd have to say the singer of The Goops because she's real aggresive, hot. And Juliana Hatfeild.	I'd say my eyes or at least that's what I'm told.They're like off blue meets hazel.
Jon sings and plays guitar for Pansy Division in between games of hide the salami and naked twister.	You know, I really don't have that problem. I just slow up or stop to keep it from happening.	I was very embarrassed for a guy who I was with who's penis was smaller than my pinky. I didn't know what to do with it.	Sean Connery up until his cosmetic surgery recently. He's exudes maleness. I'd give up a year of my life to have sex with him.	I'd have to say my smile, because I don't feel my body is anything to get excited over. I'm not buff or anything.
Matt Fisher plays bass and keys for Mindrot. He also enjoys marathon masturbation and strip poker with old ladies.	I don't know. I guess people I'm not attracted to, like my good freind's fat mother.	There's been a couple, and they're all pretty similar. Either not getting it up or coming to soon.	Madeline Stowe, because she has long dark hair, sexy, pale skin. I like that Bat Girl look.	Being 6.4" and 220 lbs. helps. Some girls like big guys.
Lu sings for SubZero. He 's secretly fond of chicks with genital deformities and missing limbs, but let's not get into that.	The time our boy was waxing Jon Nevin's (our manager) back.	My ex-girl pulled her mouth away as I was coming and it shot in my mouth and eyes.	Besides my beautiful girl, Renee, I'd say Pamela Anderson, because we all know she's a dirty little whore who likes scumbags with tattoos like myself.	My nose, because it's so big, and in a 69 my humpty nose will tickle your rear.
Carl plays guitar for the New York Hardcore act Killing Time. When he's not doing that you can find him wherever drag queens sell booty.	I thiuk about that Vietnam torture tecnique where they get you erect, stick a thermometer in it, then break it while it's still in your dick.	I once had sex in a stairwell and was woke in the morning by someone trying to get around us.	Gabrielle Reese, because I really like the way she spikes the ball.	I've been told I look like some guy from *Friends.* That's come in handy in the past.

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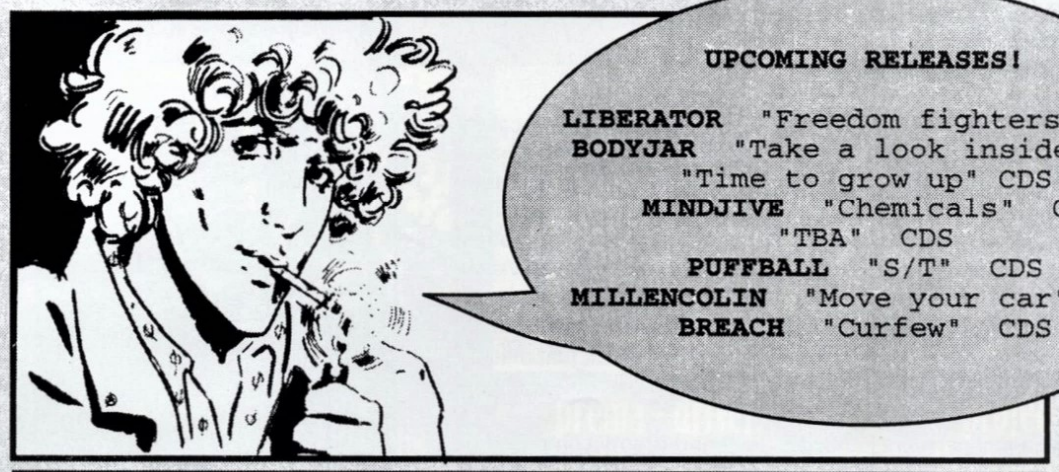

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Shawn Scallen

The Goops

Remember a couple years back on 90210 when David Silver had a radio show and was doing crystal meth? Well, had you paid close attention to the walls of the radio station you may have seen a poster of The Goops. Back then you may have been thinking, "The Goops? Who the hell are they?" Nowadays, I hope you are all familiar with this punk quartet from the Big Apple. Some of you die hard *All That* fans out there will recall a piece on The Goops over a year ago. Well, a lot has happened in that stretch of time, so here goes.

First off they have just released their second LP called *Lucky* on Reprise Records. Some of you " true punks" out there know this as one of those "sellout labels", right? Well bad news for you because the band does not receive flak for their move from Blackout Records because they have been honest with their fans about their intentions since day one. At some shows the band even joked about wishes to "sell out" as fast as possible. Vocalist Eleanor Whiteledge explains, "The reason I made that comment was I didn't want us to be put in a position where it was like 'Yeah, man, we all live in squats and smash the state' and all that sort of rhetoric and then have our fans be like 'Fuck you, phony assholes'. We're not fucking Republicans by any means, but we'd certainly like to quit our day jobs so we can devote more time to our music." And devote they have done.

They have filmed a video for "Vulgar Appetites", the first single off of *Lucky*, and they plan to tour for as much time as they can. If you have the "One Kiss Left" single than you are probably aware of the band's touring antics. Playing baseball with dead squirrels is a feat that not too many bands can boast about, but The Goops have experienced this demented game, as well as other strange adventures. Another oddity is The Goops coincidental connection to 90210. I have already illustrated one example, but I have yet to mention that the Goops can be heard doing the Foundation's "Build Me Up Buttercup" on the soundtrack of Mallrats, a movie starring none other than Shannon Doherty. Although she is no longer on the show she will always be remembered as the bitchy Brenda Walsh as The Goops should always be remembered for their return to 70's style punk rock the way it was meant to be played. Unlike other bands fronted by females today, The Goops are not plagued by a high pitched howler. Instead they are graced with an intelligent and soft-spoken singer whose energy level at their shows, along with that of the rest of the band's, should merit one and all to see them play if you get the chance, but at least give em a listen. – ***Dan Gross***

prema

Formed as teenagers in 1992, Prema released an ep called Pebble in 1994 on Equal Vision Records. This Philadelphia based hardcore band turned some heads rather quickly as they ended up on a tour with Shelter that same year. Prema's name would pop up in magazines such as *Guitar Player* and *Spin* and the band attracted offers from other labels but turned them down. They decided to stick with Equal Vision who have just released their first full length entitled, *Run the Polysyllabic Iocusion, Assay the Que, Enveloped in Trite Drivel.* If you're like most, you're probably wondering what the fuck that means, which is acceptable because the guys in the band are unsure themselves.

After a few personnel changes, the band is now comprised of Mike (vocals), Nick and Doug (guitar), Chris P (bass), and Ryan (drums). Together these five play some of the most original "post hardcore" around. I hate that term, but you'll see that it sure seems fitting. *Drivel* is out now and the boys will be touring for nearly the entire summer and do try to catch them if you can. P.S. – If you see them, ask one of the members what the full name of the record is and if they don't know it word for word make 'em give you one. – ***Dan Gross***

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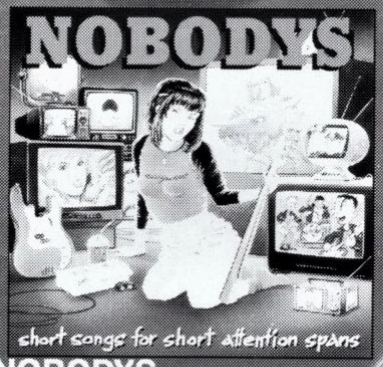

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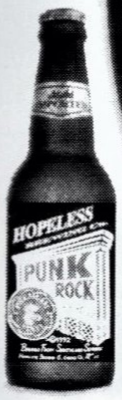

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Millencolin
Scandanavia's best kept secret

Millencolin grew up in Oerbo, Sweden and got together through skateboarding. Having watched all those skate videos, they became rather accustomed to the American punk sound. U.S. hardcore/punk was pretty hard to come by in those parts, so they got together and created music reminiscent to that which they heard and loved. When asked what particular bands made an impression on them Nikola replies, "We're very influenced by The Ramones, Misfits and Circle Jerks, but Operation Ivy has got to be our biggest influence. Operation Ivy is one of the main reasons we started Millencolin."

Oddly enough their name came about from an old skateboarding trick. "Its when you do an ollie and grab your board with your right hand," says guitarist Mathias. At first they sung all their lyrics in Swedish. However, they were sick of enforcing political views down everyone throats, so they switched to English to get a different message across; one of youthful energy and a slacker attitude. "A lot of Swedish bands sing in English. Especially this style of music. Being we're playing American punk rock, it makes more sense to sing in English for us," Nikola explains

Burning Heart Records claims these fast playing Swedes as their own. Playing all over Europe with such bands as NOFX and Pennywise, Millencolin are making themselves well known and well accounted for. When asked if he had any wild tour stories, Nikola replied ,"We had always heard stories about how crazy Fletcher from Pennywise was, and we got to witness this first hand. When we played Hamburg, Germany with them, Fletcher went a little crazy. While the band opening for them was playing, he went into the pit and starting moshing while no one else was. Then he jumped on stage and threw the singer's mic down before he started tearing apart the drummers set. Before they played he got even more drunk and trashed two of his specially made guitars while playing, then threw them in the crowd. After they played, he threw tables out the dressing room window, went crazy with a fire extinguisher and tore apart a gas station which he got arrested for." Now Millencolin is practically a household name in Europe and quickly making their way to the States. They are doing their first U.S. tour with Down by Law. "The tours been going good, I think. There seems to be a lot more violence here than in Europe. When we played Miami some guy got shot outside the club. That doesn't really happen in Europe. People come up to us after we play to tell us they like us so hopefully more people will learn of us after this tour," Nikola explains.

Epitaph has recently picked up these boys up and are making good on their latest LP, *Life On A Plate* which is now available in the US. Fast, hey? Did I say fast *and* action packed? This should not be missed! Each track differs from the next. It starts off with some super catchy songs, next a little old school punk topped off with a little ska. Hmm...I don't get it, but somehow I like it. – ***Corrin M. Sommers***

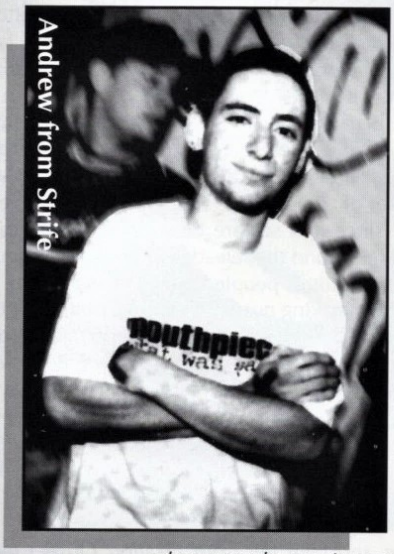
Here's what some of the staff at Fat Wreck Chords would like to do if they won a date with Gwenn Stefani, vocalist for No Doubt

First I'd take a washcloth to her face... – ***Pete***
I'd drug her up real good, drag her down to the tenderloin and peddle her ass. Two bucks a piece. – ***Drew***
Change my sexual orientation – ***Chris***
I'd send my husband in my place. I don't like the knob on her head. – ***Jen***
Nothing, she's not my type. – ***Susan***
Throw a Steely Dan disc on the turntable, fire up some incense, pour two glasses of apple schnapps and let nature take its course. – ***Spike***

I hate...

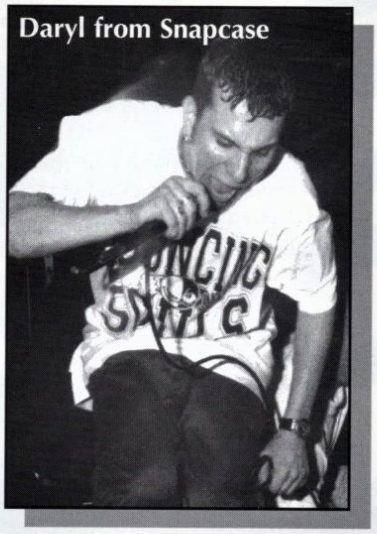
"Universities were established by students in medieval times by the student's guild to establish a system whereby students could have control over their learning. By 1996, universities have developed into bureaucratic systems, run by business administrations and local governments. This system eliminated the freedom to teach and learn, by restricting the faculty in order to attract more students, and earn more money. Freedom to teach is important." – ***Duncan from Guilt***

"I hate phoniness. You know, from bullshit artists (politicians, major label A&R people) to people who are just uncomfortable with their self-identity (tough guys). We're all phony at times, either with ourselves or towards others. Any element of my own phoniness makes my stomach churn. P.S. I also hate cleaning the crud and food from the drain strainer at the bottom of the sink." – ***Daryl from Snapcase***


Andrew from Strife

"I hate it when people aren't themselves. It really bothers me when people won't speak their mind for fear of offending others. People who say they are one way and then act another also fall into this category. The world would be a much more interesting place if everyone wasn't trying to fit into a certain image or mold." – ***Andrew from Strife***

"I hate the subway. I work, everyday I ride the train to midtown, it's crowded and full of hate. Black, White, Hispanic, and Asian people crammed together on a racially-tense roller coaster ride. I wonder away my anger thinking how fucked up all this bad energy is, then I can laugh again. As I'm laughing, I remember the price of a token went up and the service is being cut. That doesn't make sense. So my point is that subways and racism can cause hate, especially when one is put with the other." – ***Rob from Home 33***


Daryl from Snapcase

"I hate with great passion the many hypocrites that reside in this world, especially the US. The wealthy white liberals who dictate social doctrines and programs that affect the less powerful majority while they reside far from reality and send their own children to private schools and tennis camps. The poser animal rights activists who want to ban fur but eat cows and wear furless animal skins (leather). The conformist SXE kids who have been PO and vegan for six months and condescend to everyone else until their college money runs out and they go back to $1.99 Value Meals at Micky D's." – ***Keith from Cause For Alarm***

"I hate wanting something so bad and staring it in the face with no way of possessing it or being able to call it my own." – ***Garrett from Texas Is The Reason***

Kinko's Driver Writes a Book About a "Scene"

The other night at a show a friend taps me on the shoulder and asks, "Is it true that someone is doing a book on Straight Edge?" I wasn't really sure how to answer him. It is true that Beth Lahickey is writing a book, and that a lot of people in it are, or were, Straight Edge around the mid to late 1980's. But is it a book about Straight Edge specifically? Beth told me that she wants to "document something that was a fun time in my life. I also want to set the record straight," she said, "as to who is doing what. People go on to do great things."

In 1993 Beth worked at Revelation Records in California and found that a lot of kids from all over the country asked about the bands of that era; bands like Youth of Today, Gorilla Biscuits, Side By Side, Bold etc. "Kids would call asking when Judge was going to be on tour in Nebraska," she recalls. This would come after all of these bands had broken up and gone onto other things, either personal or musical. "There were also a lot of rumors, like that Sammy (GB, Side by Side, Civ) was a drug dealer. It seemed that most were either misinformed or had wrong information or just no information." (By the way, Sammy is not and has **never** been a drug dealer.)

This book will be put out and distributed by Revelation Records, or rather Revelation Books. It should be ready for release by the early fall of 1996. In the introduction Beth makes this disclaimer: "I am not an advocate or claim to be an expert on the Straight Edge movement. This book is not a glorification of Straight Edge." She continues, "It's a glorification of a certain place, a certain time, certain people that's over with." Thus, she pays tribute to her experiences in Hardcore. She says, "I've always loved the book *Banned in DC*, and I wanted to do something like it." The book is called *All Ages – A Reflection On Straight-Edge*.

Diona J. Mavis

To add to the street credi,t Ray Cappo, a/k/a Ray of Today (Youth of Today, Shelter), writes the forward and Richie Birkenhead (Underdog, Into Another) edits the book. It consists of 29 interviews and tons of pictures. Beth gives little or no interpretation, "I want people to speak for themselves, this is a place specifically designed for people to speak back against the criticism they might've gotten." Beth supposes that the people that were there (circa 1986-89) will appreciate the book the most. There is also the hope that those who criticize the changes that people make in there lives might also change their own outlooks on those people. Finally she reminds everyone to "support your local independent record store." – ***Gus Pena***

Taking Hardcore

Although New Jersey's Deadguy have been around for less than three years, forming in June 1993, they have garnered lots of positive press. It's hard to ignore their noisy brand of metallic sounding hardcore because they're one of the best practitioners of this genre. Deadguy released two 7-inch records; *White Meat* on Popgun Records in April 1994 and *Work Ethic* on Engine Records in February 1995. Both records are also available on one compact disc through Engine, whom the band has fallen out of favor with.

Their new must-have Victory release is entitled *Fixation On A Coworker,* and contains over half an hour of intense, honest music. The lyrical content is taken from real life events and songs like "The Extremist", the portrayal of witnessing a friend committing suicide, come across heartfelt and believable. Steve Evetts, who worked on the previous Deadguy releases, helped produce the record at Trax East in South River, New Jersey. The band has been labeled the future of hardcore and drummer Dave is happy with the rave reviews, but takes them cautiously. "Being we have the member changes, it's a little scary. We have never, knock on wood, had too much bad press. Now people are saying we're great and if we suck, we're dicked." Bassist Pops has moved to vocals, Jim came in on bass and Tom entered as the new guitarist. Dave remains the drummer as does Crispy on guitar.

The artwork for the disc is very well put together with lots of eye grabbing computer-generated and manipulated visuals. The layout was done by former vocalist Tim Singer and Dave has no qualms about the fact that he did a good job. As far as the band line-up, however, Dave thinks it's better now.

Deadguy has been described as noise-core and "Crazy ass hardcore noise" by the *Aquarian* newspaper. Noise often has a negative connotation because someone who is not familiar with a band may think that the members aren't technically proficient or competent musicians. Nothing can be further from the truth with Deadguy, because not only is the band incredibly talented and tight, but creates interesting rifts and chord progressions as well as lots of speed changes and subtle evil sounds. When asked if the moniker of "noise-core" was appropriate, Dave honestly didn't know, since it is so rare he hears the band as a whole. He described the sound that Deadguy makes as "satanic war metal." "That's what a lot of people tend to think we are, a noise band, but we're not making noise for the sake of making noise. If I were someone else I'd say we were a metal band masquerading as a hardcore band. Everything we play we want to play. It's not like we're doing it for any other reason. I like to play every part of every song. Whoever listens to it will have their own opinion of what we sound like. The Victory people think we're very noisy. We have a reputation for being noisy, but I never know if everyone is feeding back or that's the way it's supposed to be."

The anger and rage felt from *Fixation On A Coworker* is real. Deadguy is not a band pretending to be angry; they are. It doesn't take more than the band members everyday life to feel the need to release their anger through their music. When asked to pin down what made Dave angriest he said, "There's so many things, especially after this whole ordeal with the other guys that used to be in the band. After that I could have written the classic straight edge album. You're a two-faced dick type of stuff. Today having to buy a van, get-

To A Noisier Level Deadguy

By Christopher Bors

ting dicked around and having to give this scumbag one thousand dollars even though I'm owed a grand for this. I don't find that I need more than everyday life. That's just me personally, but I play the drums."

Part of the reason Deadguy are so angry is that they're from New Jersey and according to Dave everyone from New Jersey is pissed-off. Besides hosting the New York Jets, it was hard to pinpoint why this was true. One thing is certain however, the faux happiness exhibited in pop-punk is not a sound that Deadguy embraces. In fact, they seem to be in direct contrast with many bands that are making a big dent in the charts at this time.

Dave cites Rancid as a band that seems to have changed from miserable punk rockers to guys that are content because of their new found wealth. While he doesn't dismiss the whole genre, he has problems with the superficiality of it. His views on the subject are very clear. "If you're fucking happy, you're a dork. Come on man! It's punk rock. You're supposed to be pissed. I always feel like we don't come across well to happy audiences." The small scale of hardcore and the camaraderie seems to appeal to Dave more than the large rock star image. "These kids that see the Offspring or whoever can't see them with three hundred people, it's more like three thousand. They're going to sing these happy songs and then what? You're going to go to school the next day and be happy? No, you want to go and be pissed-off and be allowed to be pissed-off for an hour and then go home and live your fuckin' miserable life. Everyone that doesn't realize this will become Goth or something and be in for a rude awakening."

As you can tell, Deadguy doesn't cater to the mass mentality type of entertainment that some major label bands use to get ahead. The band is happy to stay on Victory and hopes they can get bigger without having to change. Part of the problem with their former label, Engine, was that they were trying to push them in directions the band didn't necessarily want to take. Dave doesn't see any reason to sign to a major label, especially for the type of music that Deadguy plays, and feels that the label wouldn't really like them for who they are. Mentioning several bands that have gone that route and haven't succeeded as much as they could have, Dave is leery of making the same mistake. "If you look at CIV, I think it took them too long to promote them. They should have been huge by now. People still like them and it's a good record, but at the time it was like the label didn't really care. Like Sheer Terror, a band I like a lot. Even though it's cool for them for a little bit, after six months the major label is going to say fuck these guys, they don't sound good to us anymore." Whether you see Deadguy on their next tour or listen to one of their albums, you can be sure to get a wallop of intense musical mayhem with their own brand of original hardcore noise satanic war metal. They will be on tour for six weeks in April with labelmates Bloodlet, will hit Europe in September and aspire to play in Japan.

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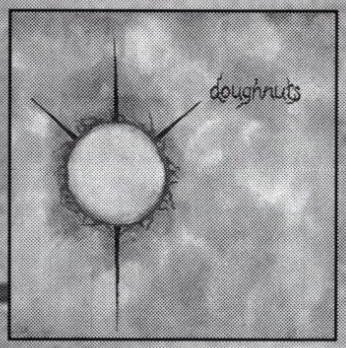

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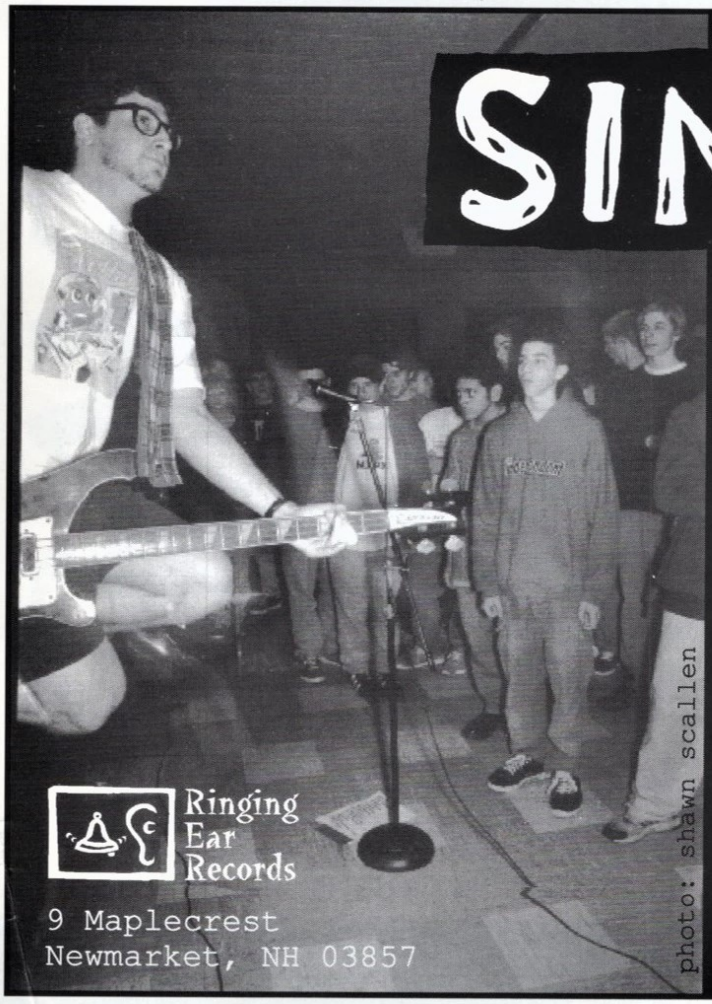

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an interview with MIKE DEAN

What have you guy been doing since your last album?

We went out on a tour with Monster Magnet and Eye Hate God and a couple other bands like that. We had a good time and basically we took off to do Down and tour with Down for a few shows. Now we're working on our new record which is coming out in July. It's called Live Blood. We recorded that in New Orleans in basically an old house in the French Quarter that is kind of a studio and kind of not a studio. It's like an old house with some nice recording equipment in it. Then we finished it up in New York City at the Electric Lady studio.

What direction are you taking with the new album?

It's going in a couple of directions. Some of it is a natural progression, more opened, kind of almost rap sound. And then there are some simple straight-ahead fast songs. Some psychedelic kind of stuff.

Anything interesting COC anecdotes?

We were opening for Megadeth. The man himself, Dave Mustain, was in recovery from years of substance abuse-type problems and in order to keep the tour in line with his 12-step program it was essential that he see no one drinking or smoking weed or anything because it would possibly make him have a relapse. So he was kind of sensitive and we had a hard time not smoking weed and it seemed it irk him. He seemed to think we were a bad influence on his crew. You know, the hardworking crew who are trained professionals, this guy was trying to tell them what they could do at the end of a hard day's work and they weren't too into that. It all came to a head in Italy. We were just blatantly smoking weed in front of them, trying to get kicked off the tour. It chilled out somehow. A little later on in Belgium, I'm getting off the stage, getting ready to leave and play some shows in France and I see this girl talking to a Belgium cop and then they look at them and the girl says, That's him! And the cop was like, Is it possible to see your identification? And I'm like, Oh, shit, what's going on? She said that I had jumped off the stage and broke her nose. She did have a broken nose and I did sort of fall off the stage, actually, like on our first song. But I think it was all the rough kids who came to see Megadeth.

What is in the near future for COC?

We are going to try to see if we can play a lot. We are going to tour the U.S. for about a month with Filter and Ozzy Osbourne. This is to get ourselves in shape because we have a date to keep starting the 25th of August. We are going to start playing some shows with Metallica and we'll be opening for them for about two months in Europe which is something I'm actually excited about.

How do you feel about the Ozzy tour?

It's kind of like the Kiss reunion, no matter how good they are, it's like nothing can atone for the last decade and a half. Nothing they do is going to make up for the 80's. Ozzy is playing with the drummer for Faith No More and the bass player for Infectious Grooves. That 80's stuff never hit with me. Even that stuff that people worship like the first couple of Ozzy records, that never really grabbed me.

Has anyone in the band been doing anything on their time off?

It was kind of a plan for Reed and myself to actually put some songs out on another identity and that will probably happen eventually. We have so many songs and not all of them are appropriate. We have an odd variation on straight-ahead hardcore and we have some rock-sounding stuff, a little bit funky and a little bit suitable for a remix, Just punk rock stuff. Something like that's gonna come about. Down is the only tangible thing anybody has to really show outside of COC. There is some old stuff I recorded with these kids in Philadelphia under the name of Ninefinger. I think you heard about that. That's something to look for.

FROM THE GREEN AND ROLLING HILLS

200 miles north of London, comes the 6-man band, My Dying Bride, and they have brought with them DOOM: NWOBHM (New Wave of British Heavy Metal) which has ascended through the musical atmosphere and achieved CROBHM, the Celestial Realms of British Heavy Metal. Since the band's inception in 1990, they've garnered the praise and respect of the entire metal underground, death, black and doom alike, and the release of their 3rd LP, "The Angel and the Dark River," marks that point of underground nirvana where they're music is so "metal" that is doesn't even have to sound like metal any more....the death growl has been replaced by clean goth vocals, and grind guitar passages have evolved into orchestrated power surges more akin to Mozart than Metallica. Still, they retain their reputation as one of the most heavy, depressing acts in existence.

My Dying Bride's first 3 EP's, "Symphonaire Infernus," "The Thrash of Naked Limbs," and "I am the Bloody Earth," have proved to be some of the most influential recordings of metal's early 90's, as they were near first to take keyboards, violins, and environmental sounds and process them into "atmospherics" (all 3 EP's have just been re-issued in the US on one CD by Fierce, called "Trinity"). 1994's full-length, "Turn Loose the Swans" served as a transition from the band's early experimental death metal to their current full-blown doom style.

MDB's new opus, "The Angel and the Dark River" contains 6 tracks, which run anywhere from 7 to 12 minutes a piece. Traditional rock song structure has been tossed out the window in favor of instrumental passages which go from very quiet - a solo bass line or sad violin over low-tonal keyboards- to these densely layer crescendos where there's not only a thundering melody line, but a second guitar counterpoint line, and drums and bass that play the same rhythm in two different patterns. Organ tracks come in, super-hot in the mix, to take the whole thing completely over the top, and just when you think something's gotta explode- either your head or your speakers - it breaks. Aaron, MDB deepthroat, describes the connection between the bands' compositions and classical music: "We try to compare what we're doing to the way an orchestra works...it's like they've got this immense power building up, with everyone playing at once. It's chaos, and they're bringing the house down, and then in an instant they can just stop. One instrument will hold the note, and it's complete change. And that's why our music stops and starts. Some people say it's quite technical, or that it doesn't flow, there are high notes and low notes, weird noises going on in the background - well that's the classical influence."

While classical composers used to create music to glorify the mysterious workings of the christian God, the MDB lyrics seem to contemplate the mysterious absence of that very same God, and human's efforts to cover up this complete aloneness with sex/love or war/politicks. "Before MDB performed, I was heavily into the underground and would get all these demo tapes in the mail - it was all blood and guts and spatter and gore, and I just wanted to write stuff that would make people think more... I can write about a war without mentioning tanks and guns and bombs and stuff like that, and cause wars always have two sides, and it almost works out like a love affair. There are songs I've written where some one will say 'god! that's a fantastic love song!' And that was about Bosnia, that!"

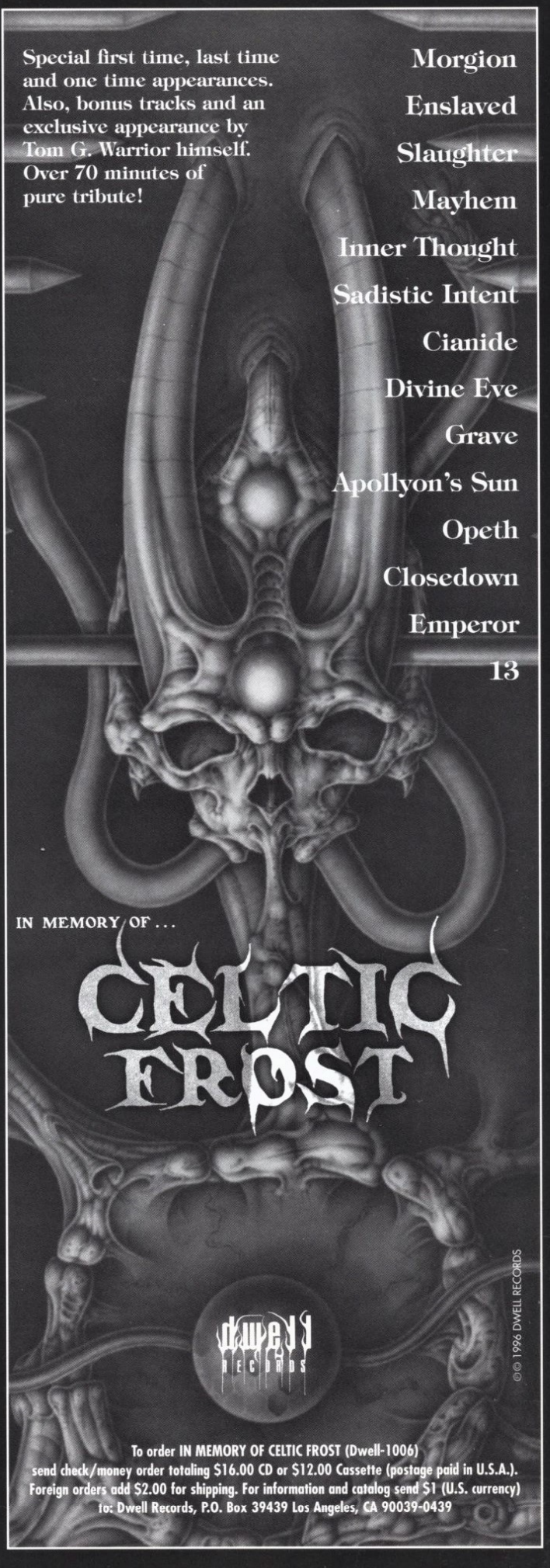
My D

Although My Dying Bride's un-God attitudes are thoughtful, without the traditional kill-all-christians metal attack, apparently it's still too heathen for global broadcast. The band recently made a video for their song "The Cry of Mankind" which was censored by European MTV. Aaron said, "I was all dressed up like Christ, caked in false blood, and MTV didn't like that. They'll show a video by some "brutal" band of an animal being shot dead or something daft like that - something that we find particularly offensive - yet with me dressed as Christ they we're "ooooh no! we can't do that!" But eventually they aired it on Headbanger's Ball after cutting out the scene of me grabbing my crotch and a few of the other scenarios. The video ended up not making a great deal of sense."(and here the chorus goes: fuck mtv anyway!)

Since then, MDB has taken their freedom of expression on the road and were able to reach huge audiences as the support band for Iron Maiden's last European tour. This stroke of (well-deserved) luck landed them a big old NightLiner bus packed with Carling Black Label, and a full 6 weeks of stadium shows with crowds generally running from 8-10,000 shaggy heads. Aaron described as "fantastic. The people were crazed lunatics, crammed up ten feet from the stage." Apparently shit got particularly chaotic at one show in Grenada, where by their third song into the set, the mob crashed a barrier, people were getting injured, and ambulances had to be called onto the scene to take out the injured bodies.

yING BRIDE

In March, My Dying Bride will do a short tour on their own of Poland and the Czech Republic (minus the NightLiner, caterers, and free drinks!), then will be back in the studio for the summer to work on their next album. And get ready for the blackness of those doomy Celestial Realms to descend upon thee with a force previously unknown ...."Now we want to experiment even more, cause we've gotten away with what we've gotten away with. It's like we've done that, people seem to like it, we can do something even crazier next time. Beethoven and people like that did all kinds of things - operas, arias, sonatas - they didn't feel like they had to stick to the same format, creating the same thing over and over. They did anything, they did whatever they wanted to, and that's how we're thinking about our music. We'll do whatever we want... – *Spider*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Down!

by eric thies

Dave Smalley is excited, as well he should be. He has a penchant for being in the right place at the right time, but now is the time that is important to him. *All Scratched Up*, Down By Law's fourth full-length record is hitting record stores now and the band is a week away from hitting the stage with a thirty-minute surprise set of brand-new material at a SNFU show at the Whiskey in L.A. *All Scratched Up* will have a bunch of extra tracks on the vinyl version "to help preserve the artform". Adding to the excitement, Dave and his wife Caroline, a graphic artist and the mastermind behind the Down By Law artwork, are new parents. At the ripe, at least for punk rock, old age of thirty-two, "Younger than Ian Mac Kaye and older than Billy Joe", Dave Smalley talks about music and life with the enthusiasm of a sixteen year old. Maybe it's because he is a new Dad. Maybe it's because Down by Law is finally a "real" band. Maybe it's because he is on a label which supports him "like a family". Whatever it is, Dave Smalley is truly one of the nicest guys in punk rock and being around him is infectious. He is a bottle of undiluted positive energy.

In my sit-down with Dave I learned that he thinks O.J. is a "Murderer, scum, jerk-off" and Kathleen Hanna is a "Feminazi", Courtney Love gets "two thumbs up" (for punching the aforementioned in the face), that Dave is fiercely loyal to his friends (he even defends long-time friend, Brian Baker's band Junkyard) and we might be seeing a Down By Law 80's new wave cover album.

It's lunchtime during the week in the middle of February. I'm cruising down Sunset Boulevard, the seedy part, in search of a building that "looks like a barn". The "barn" is Epitaph Records, which in reality looks nothing like a barn except for the fact that it is very large. I park on the street and on my way to the gated entrance of Epitaph, every car on the street is plastered with stickers of Epitaph bands. I get buzzed into a fairly normal waiting area. Posters of the label's bands are framed in the lobby. The secretary's desk is spray-painted and covered with stickers. The tattooed, peirced, Ray-Ban wearing secretary, Kim, a happy girl "who worked at a lot of the usual shitty jobs" before she landed this one, called Dave to emerge from the bowels of the biggest independent record label of all time. Adjacent to the lobby house a room where two accountants in shirts and ties toiled away crunching numbers and sifting through the Epitaph ledgers. Dave eventually greeted me wearing a wrinkled English Beat t-shirt, khaki work pants, and Vans (one of their sponsors). Dave was kind enough to give me the grand tour before we got to talking. Epitaph Records is just what you would expect someone really cool to do with a lot of money. "I'm really so proud of Brett. He's worked really hard and took a lot of chances. He's one of the few people who I would really call a genius at what he does."

The building was open and airy. Busy punkers, with cigarettes dangling out of their mouths, made phone calls and tapped at their computer workstations. I saw the Green Room, or the interns room, so

By Law

named for it's four green walls, where Dave and "Angry" John were holed up all day doing European press. The adjacent room houses all the goodies, stacks of shelves support stickers, cd's, and posters. Dave took me into the Blue Room (four blue walls), a quiet room with a blue couch and a rack of expensive audio gear hooked up to a computer and Infinity Kappa 8.1 speakers. This was the type of work environment I knew could exist but have never seen until this day. Everybody should have a place like this to go to work. I think to myself that all the punk critics of Epitaph and it's bands should be forced to visit this place for a day to experience the vibe of a truly happy workplace.

Dave responds to the critics who think you shouldn't be able to live off your music. "You're fucked if you don't work, or your fucked if you're not starving... that's absolute bullshit. As a musician, it's really nice to be able to spend an entire week on a song if you want to. It's important and helps you to develop yourself as an artist. Great artists of the Renaissance period had benefactors so you could concentrate on your art". When I bring up Maximum Rock n Roll, Dave just responds by saying, "Anything to do with Maximum Rock n Roll is awful, terrible PC bullshit. Those guys are close-minded left-wing fascists."

Dave winces as I speak of his punk rock "career". "I used to hate that word, but it's true. Music is what I've done for my whole life and it's what I'm going to continue to do, for better or worse."

Dave grew up in Virginia and attended an all-boys Catholic School (which he liked?!). As he hit his teens, the D.C. hardcore scene was blowing up with the Teen Idles, S.O.A., and Government Issue. A kid who embraced the political ideologies of bands like the Clash and The Dead Kennedys, "The first Clash record and the first DK's record... it felt my madness", coupled with a dad that was a Deputy Assistant Secretary of State in the Reagan administration, laid the groundwork for some dramatic conflict. "There was the period from age 17 to 19, a typical worst phase for everybody, where I had raging fights with my parents. The funny thing about my Dad is that he knows a lot of secrets. He's cleared for the highest security clearance level. We'd get into these arguments about Nicaragua or something and I'd say something like 'The Contras aren't even supported by their own people,' and he'd say, 'Well, that's not true.' 'What do you mean it's not true?' 'Well, I can't get into it, but believe me your wrong.' That was the nuclear bomb of all arguments, because you can't fight it."

Things got bad enough for Dave to run away once, literally. "I was a good runner and I ran all the way to my girlfriend's house in Alexandria (Virginia) from Arlington, which was about twenty miles, in the pouring rain."

Dave' s positive experience with Catholic schooling led him to Boston, where he attended Catholic Boston College. He went from thrashing with sons of senators to slamdancing with sons of bricklayers. "Boston was the first (scene) that made slam dancing what it was. We were punch thrashers, going in with elbows and combat boots. You could easily get a bloody something at a Boston show".

While working at the famed Newbury Comics, Dave put a flyer up that advertised a singer, with full equipment, and experienced drummer looking to form a punk band. In reality, Dave didn't even have a microphone and his drummer was just a friend from the dorms with "no experience, no kit, and a bad sense of rhythm." From that flyer, Dave met John, ditched the drummer, and went on to form D.Y.S.. In their short-life span, D.Y.S. became an important band to straight-edgers now and then, as well as helping Dave forge a relationship with Brian Baker, who D.Y.S. played live with when Brian was in Minor Threat, and later The Meatmen.

With the demise of D.Y.S. and a college degree under his belt, Dave went home to Virginia. Brian Baker had started a new band, Dag Nasty, and unhappy with Sean Brown (later of SWIZ), enlisted Dave as their lead singer. That union produced one of the most important American Punk Rock records of our time, *Can I Say*. "I think that was a really special time, *Can I Say* was... We knew it was great. It was a really weird thing. The few times I felt that was with *Four on the Floor* (A Dag Nasty reunion record put out by Epitaph in 1991), the second All record (*Allroy for Prez*), and on "Radio Ragga" (from *All Scratched Up*). When we played that back in the studio, I had the same feeling that I did when I heard "Values Here". It's a hard feeling to come by." While working at a D.C. think tank, Dave got a scholarship for graduate school in Israel, which held priority to punk rock. So ended Dave's short union with Dag Nasty.

Dave's Dessert Island Discs

first undertones
setting suns - jam
quadrophenia - the who
london calling - the clash
just cant stop it - english beat
endless summer - beach boys
out of step - minor threat
recipe for hate - bad religion
candy apple grey - hüsker dü
snap - jam

Not too much later, in California, Milo Aukerman left the Descendents to pursue his scientific endeavors. The persistent Bill Stevenson convinced Dave (after a thousand dollars worth of long-distance calls) to get on a plane to L.A. and join the hardest working band in show business. "The first day I got off the plane, their van picked me up at the airport. We went to eat at Alfredo's, and then we went to practice. Two records later, the fanatical All wore Dave out.

Then Dave had a summer in Los Angeles and an opportunity to record a Dag Nasty reunion record of sorts.

Brian Baker (now of Bad Religion), had contractual obligations to a record label, so had to perform under the name Dale Nixon, the same pseudonym used by Greg Ginn on a Black Flag record when he was having his troubles with Unicorn Records.

After All, Dave had written a couple songs that he wanted to hear with drums and bass. Dave enlisted two-thirds of the Chemical People and later Chris Bagnarozzi from Clawhammer to record a LP for Epitaph. Down By Law was born, at least the first incarnation of DBL. What started out as a studio band, more or less, turned into a monster. After *Blue*, hungry fans wanted to see DBL live and they wanted more records. So Dave started to form the "real Down By Law"

He found "Angry" John through mutual friend, Bobby Schayer, of Bad Religion. Not too much later, Dave and John received a letter that indicated to them that they had found their guitarist. It read something like this:

Dear Down By Law,

I heard you guys were looking for a guitar player. My band, Balance, opened up for you guys once, but I've gotten much better. I love bands like G.I., The Clash, and Dag Nasty. If I'm wasting your time I'm sorry. I'd be willing to fly out at my own expense to try out.

Sincerely, Sam Williams III

Now here was the clincher for Dave and John:

P.S. I can play "Rock You Like a Hurricane", by the motherfucking Scorps, like a son-of-a-bitch.

Shawn Scallen

Needless to say, Sam came out from Florida and became a crucial piece to the new DBL puzzle. The final ingredient was finding Danny "through a painful audition process of fifty million drummers"

This line-up has produced some of the best music in Dave Smalley's "career". "If you listen to the songs I wrote with All, or the first DBL record, gigantic steps have been taken with *All Scratched Up* and *Punkrockacademyfightsong*, and part of that is not that I got better as a songwriter, but more that I started writing songs that I really wanted to and not worrying whether the hardcore crowd liked it or not. When DBL started I was writing only hardcore songs and now I'm writing songs that are even closer to my heart. Hardcore is a really important form of music to me, but to me that's not the only form of music. The bands that mattered most to me wrote beautiful songs as well as angry stuff. When you listen to "Smithers Jones" by The Jam, or almost anything off (The Clash's) *London Calling*, those songs are really beautifully-crafted and well-written. I've always sort of not done those kind of things because I was more into writing hardcore songs. Now I'm finally writing songs that I love the most and ironically, that is when the band does the best. I wrote (*All Scratched Up*) not giving a fuck what anybody thought."

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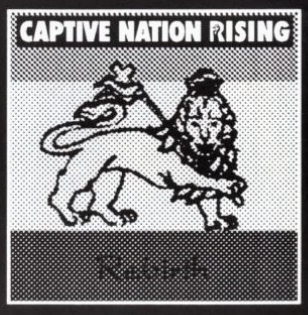

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Meatmen vocalist Tesco Vee gets grilled by some of his musical peers

Jello Biafra vocalist from the Dead Kennedys and President of Alternative Tentacles Records: *Like J. Edgar Hoover, you seem obsessed with gay men and big dicks in general. So when are you coming out of the closet?*
I'm not overtly gay and I'm not a closet homo. I'm just not afraid to make jokes about everything and everybody's private parts are fair game. So, sorry, I'm not a closet homo nor am I homophobic or a misogynist or I hate all people, all creeds or races.

Jim from Flag of Democracy: *Which GI Joe doll was your favorite?*
I'd have to say the foreign soldiers always intrigued me, the German with his high cheekbones and his helmet with the swastika on it. That was pretty fuckin' cool that they would make a Nazi. They did a Japanese guy which was sort of cool too. The Nazi would be the coolest. Not that I'm a Nazi or a Nazi sympathizer, mind you, but it was just bad that they made a toy like that.

Brian Brannon from Jodie Foster's Army : *What were you teaching as a teacher?*
I taught fifth grade for three years. Mr. Vee, all subjects. And it was the best job I ever had. I got laid off and decided to get the fuck out of Michigan. That was back in '81 when everyone was leaving the state so I decided to get the fuck out and came to DC. But that was a cool job. It was awesome. Totally rewarding. My biggest fantasy is that one of my students will walk up to me and say, "Hey, you taught me back in '81" or something because the kids should be in their early 20's now.

Seth from Anal Cunt: *What happened in Boston?*
Basically, a bunch of security guards at the local 186 who were recently fired decided to come back and cause trouble. The new security guards didn't recognize them so they let them in. They were just raging through the crowd and then they were whipping shit at us and then one of them threw a water bottle at my bass player and he picked up a 2 liter bottle and chucked it at them and it was like mob rules. They stormed the stage and punched me and knocked me off the stage and beat the shit out of my bass player. It was like the biggest fuckin' fight you've ever seen. It was like one of those Wild West scenes. I even saw guys chucking bar stools into the liquor bottles and guys getting up and running down the bar and diving. It was like nothing I've ever seen. There is supposed to be that mutual respect even when a band is antagonistic, but this was the biggest breach of etiquette that I've ever encountered.

Rick from 25 Ta Life: *What do you think of the cops beating up the Mexicans at the border?*
Tesco Vee is supposed to say, "That's cool, man!" I do believe in closing the borders and making it harder in immigrate here. It's getting pretty overpopulated, but beating the fuck out of them for no reason ain't cool. Just keep them the fuck out.

Mike Dean from Corrosion of Conformity: *Is it true that they asked you to play guitar for Bad Religion before asking Brian Baker?*
No, not true, because I don't play the guitar. But we are going to do some touring with them in the fall. Brian Baker does play guitar on some of the new tracks that we just recorded.

Rich from Brutal Truth: *Is it true that you took a shit off the roof of the Long March?*
It's true. I also took a shit and put it on my buddy's barbecue in Detroit and he almost ate it. But I did take a dump off the Long March.

Chris from Pansy Division: *If you were masturbating, would you consider that homosexual sex?*
What I like to do is beat off and watch videos of myself beating off so that's like having sex with myself twice. Is that the same as homosexual sex? I'm not a homosexual in clinical terms, but I just consider it like the same as blowing your nose. You've gotta relieve the pressure. It's purely physiological and hardly anything homoerotic about it.

Chuck Treece formerly of Underdog, Urge Overkill and The Roots: *What is a Meatman and have you ever caught any diseases on tour?*
A Meatman is a...Christ, I don't know. It's like asking Van Gogh why he cut his ear off. Why are we Meatmen? Because we're beer drinking, ass kicking, mother fucking hate rockers. It's just a way of life. We eat a lot of meat. We are Meatmen. We burp and it smells like meat. That's where the name actually came from. My partner at Touch and Go used to get in the car and burp and I'd guess what he had for dinner and he became a Meatman. It's not a very exciting story, but that's how it got started. No diseases, sorry.

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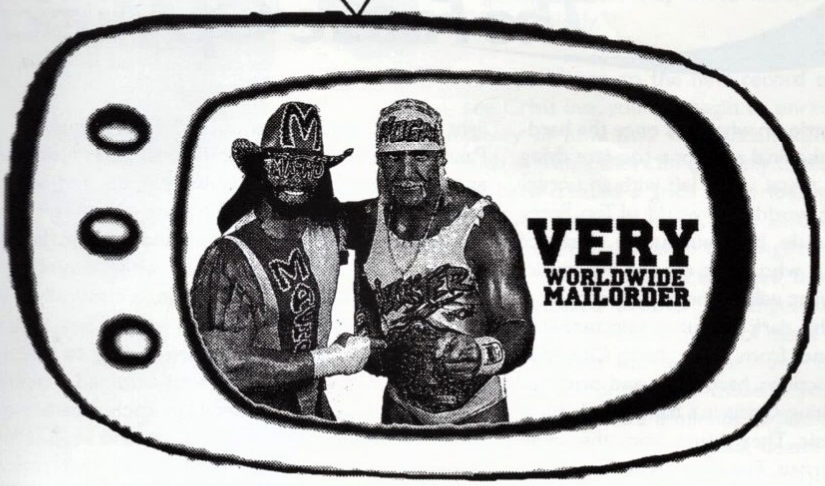

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CRISIS

The Future Of Music?

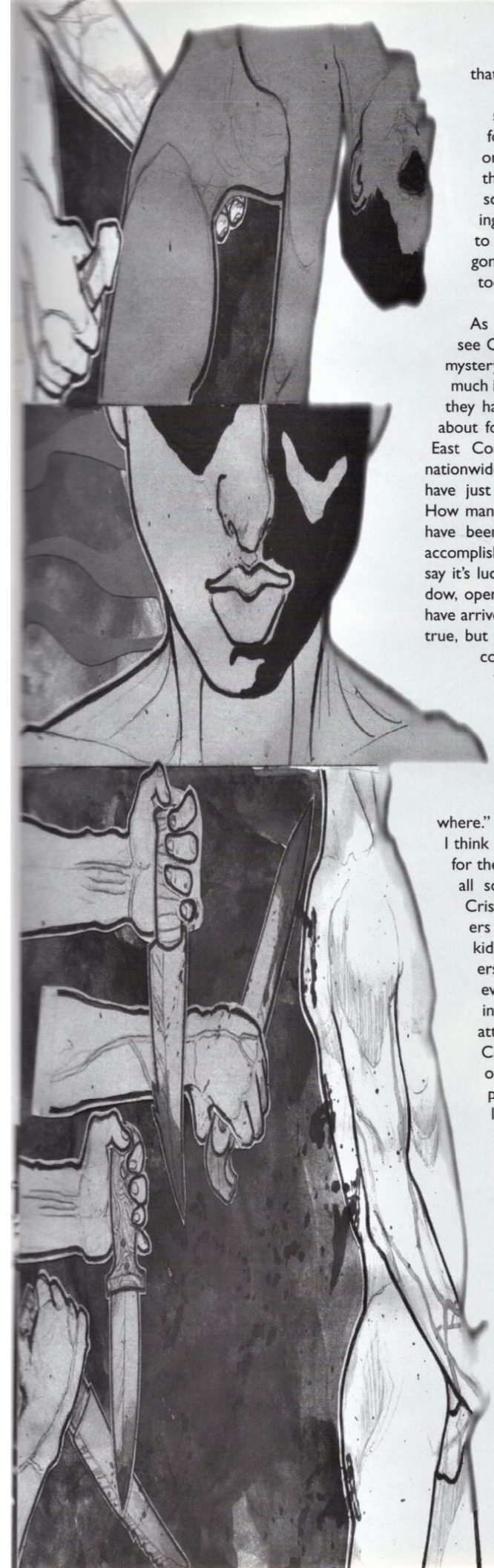
Words by Iann Robinson
Photos by Leif Zurmuhlen
Artwork by Karyn Crisis

As the dust begins to settle on what was once the hardcore scene and we see the final and none-too-late dying out of "screaming hair" metal, we're left with an uncertain future in the music world. The world of Top Forty will always have their stale, laid- out future ahead of them, but for those of us who drink, eat and live music, we're left wondering what will be next. Almost like a beacon at the end of this dark and uncertain tunnel is Crisis, a self-made band from New York City that proves that talent, convictions, hard work and originality still count for something. Crisis is a band that is born from the fringe of music. They come from the same place as bands like Neurosis, Eye Hate God, Swans and

Disassociate, in that they cannot be tied to one genre nor summed up in two lines in a hipster music magazine. Crisis are like a musical traffic accident, where several people, styles and emotions smash together to make one brutal and intense collage of mayhem.

Afzaal Nasiruddeen (guitar), Fred Waring (drums), Karyn Crisis (vocals) and Gia Chuan Wang (bass) are four completely separate entities that have some how come together to create a sound that will help shed light on an uncertain musical future. Afzaal, born in Pakistan, was exposed to traditional Sufi music as well as the new wave of British heavy metal and, when he came to America, industrial. Karyn was always artistic and experimental with her art and had worked with more ambient, ethereal music while attending art school in Manhattan as well as being a classically trained violinist. Fred Waring was raised around jazz, which he played for much of his life before turning to metal and Gia Chuan Chang was a classically trained trombonist as well as devout death metal fan. Each separate experience helped them to create Crisis and keep it innovative and exciting in a world of music that seems to always lead to the world of ho hum.

"The difference between us and bands like Neurosis and Eye Hate God is that we're not afraid to be called metal," says Afzaal. "Those bands, though great, will be in the same place they're in now, five years from now. We made the choice to sign to Metalblade and to not run from the stigma of metal. We've decided as musicians to take responsibility for making active changes in the music world. We're not happy with the way things are and we feel that the only way change can come is through experimentation and the use of different rhythms styles and emotions." The truest way to substantiate what Afzaal is saying is by examining the band's latest release *Deathshead Extermination*, which, though heavy, is about as eclectic as you can get. Within the package of their new record, Crisis go from the most extreme apocalyptic views ("Methodology") to a song that is straight up punk rock ("Wretched"). I don't mean punk rock as in la la la poppy bullshit, I mean punk rock in the truest sense of several emotions being transmitted quickly and directly. Karyn's range can take you from feeling as though she is there to lead you to a better place, to feeling as though she will tear your soul out from the very fiber of your body. The best thing about the new record is



that you must have some ability to reason as an intelligent human being to understand where Crisis is coming from. The fools who call Crisis "metal" or "crust" or whatever are already so ignorant that they've missed the point. Crisis transcend boundaries and labels by not staying put. Trying to label Crisis is like trying to catch a cheetah in a wheelchair. It ain't gonna happen, they move around much too quickly.

As you listen to the new record or you see Crisis live, you can begin to unravel the mystery of how they have accomplished so much in such a short time. In only three years they have created a grass roots following of about four thousand fans, played all over the East Coast, released one full-length record nationwide, signed to a decent-sized label and have just released another full-length record. How many idiot hardcore and fool metal bands have been around for ten years and haven't accomplished half of that. For those of you who say it's luck, please take a minute to find a window, open it and plunge to your death. Crisis have arrived where they are through hard work, true, but mostly it's because they do not feel comfortable in one place. "Alienation drives us to create our own little world," Afzaal continues. "We don't really feel connected to any one scene, be it hardcore, metal or what have you. We feel that we have to create a new scene for ourselves so we can feel at home somewhere." Though I agree with Afzaal in that area, I think that they have already created a scene for themselves by winning over crowds from all scenes. Looking into the crowd at a Crisis show, it almost looks like a promoters worst nightmare. You'll have hardcore kids, metal kids, art fag idiots, noise rockers, big sweater college rock kids and even disco/dance/rave morons. Everyone in the audience has forgotten their scene attachments and they've come to watch Crisis destroy everything in their path once they take the stage. Crisis are poised to become one of the very short list of bands who will blow a hole in the current vacuum of music and let in some much needed air.

Things have gotten a bit stale in music, mainly because of MTV (the root of all evil) and MTV's ability to sell records, thus leading the industry around by the nose. Music today is more flash than substance and any band that puts their music before their stage make-up and new Adidas outfits gets thrown to the wayside. For every Korn, Ministry, and No Doubt there are bands like Crisis who have chosen the task of creating viable and interesting music and choosing to fight the up-hill battle that comes along with that. All these bands who claim to be doing new things are bullshit. True pioneers labor quietly with fantastic results…a lot like Crisis have.

Karyn Crisis puts it this way: "Our music is about change within ones' self and the change that can happen when different people struggle together and learn to change preconceived notions. So in terms of our place in the future of music, Crisis is in the position of stopping the cycle of imitative, flash, fashionable music." Karyn's words strike right at the nerve of what I'm talking about in that she sees how boring music has become because of band's needs to become famous by taking what's been done and doing it again. Karyn's vocal styles run so many gamuts of expression that no one could try to understand all of them. People can't be spoon fed Karyn's vocals or her vocal style and that becomes increasingly hard to deal with for those who like vocalists to pick a style, a subject and an emotion and stick with it. "Bands largely imitate," Karyn tells me, "They imitate current styles of music or music that they admire. We imitate the music (or anger, or dispair …) that is within ourselves. This is a struggle for communication that can create understanding and growth."

Crisis are the band that may very well be ready to take on the challenge of meeting the future head on. Crisis refuse to back down by following another band's path or by putting their image before their music. So much of Crisis is about dealing with different levels of emotion and that is so apparent on *Deathshead Extermination* simply because of it's multi-textured attack on the senses. Crisis have created an album that cannot be understood with one listen and cannot be put on as background music. *Deathshead Extermination* is a commitment to sit down and think about the music and the power being put forth by it. Those who can't handle the challenge can listen to One Life Crew or Green Day. Those who can will be exposed to a new level of music that isn't going to knock down walls but is going to eviscerate whole genres and destroy the ability for the Simple Simon music lover to undermine great music through ignorance. Crisis have accepted the responsibility that goes with change as well as the struggle and they are meeting the challenges with a tenacity that only comes from true expression.

I think Karyn sums it up best. "A lot of music, in contrast, has become a struggle to imitate fashionable clothes or fashionable sounds." This is not so for Crisis and I thank God for that. Crisis is the band for those of us who don't see music as something to do, but rather as a necessary tool for survival in a world that is often bleak and without understanding. As Afzaal puts it: "Since you could not reach nirvana, Crisis shall scar your future trespasses."

MURPHY'S LA

RESPECTING HARDCORE

Murphy's Law is all about unity, fun, beer, herb, more fun, the New York Hardcore Family, and friendship. The friendship of two kids, Jimmy Gestapo and Todd Youth, who met and became friends at a crucial time when the New York punk rock scene was evolving into the New York Hardcore scene. In order to understand Murphy's Law one has to understand where they came from, how they got together and stayed together, and how they eventually became best friends.

When the original lineup of Jimmy Gestapo, Harley Flanagan, Uncle Al, and Adam Oochie started jamming as Murphy's Law almost thirteen years ago, Jimmy didn't realize that the band would be around so long. The band was originally started as a way to get into clubs for free, get free booze, and get girls. Every show was a party on stage, and still is, and some of the original songs were created at shows while jamming onstage.

Well now in 1996 after more than forty members have come and gone, Jimmy and Murphy's Law have a new record about to drop and a stable lineup of friends consisting of Todd Youth whose been in the band for more than 10 years and who at twelve played guitar in Agnostic Front, Skinhead Youth, and helped form Warzone, Eric, "Goat" Arce on drums who Jimmy calls, "our secret weapon that we found in Queens", and whose been in the band for two years, and Dean Rispler (ex-Karen Black, and producer extraordinaire) on bass who is brand new.

Jimmy sits behind the desk of Jack Flanangan from the Mob, Murphy's Law's road manager, and reminisces, while Todd passes around a joint, and Dean plays with his pitbull. "The band was originally based out of Queens during the years that there was a hardcore scene coming from Astoria, bands like Major Conflict, Urban Waste, Kraut, Gilligans Revenge, Token Entry, Sick Of It All, all came from the Queens area, like there was some kind of magic in Queens, oh yeah and one of my all time favorite bands Reagan Youth came out of Queens too."

For Jimmy Gestapo and most of the kids that were involved in the punk rock scene in the very early eighties ('80,'81) things were different. You looked different, you got beat up, it was that simple. Even though there were some kids who were down with the scene, there were even more, especially in his neighborhood in Queens, who looked at Jimmy and his friends as freaks with spiked hair and ripped clothes, and who wanted to kick their asses.

"The whole thing about punk rock music was that guys in my neighborhood would stand on the corner listening to the Doors, and they would listen to Hendrix, I got no problem with that, but they would worship them and paint it on the back of their jackets, and I was like 'man the guys you're listening to are dead', and I was like 'I want music that's happening right now', and there were these guys in my neighborhood and it turns out it was Doug Holland from Kraut

BY SEAN O'HAGAN

BJ Papas

and the Cro-Mags, and this other guy Alex who were crazy punk rock guys,, and I was like 'these guys are interesting', and I would hang out with them and I was little kid, and they turned me on to this. I would go to Max's Kansas City and I was addicted, I had the music right in front of me and I felt this loud blast of music in front of me and I would go crazy, man it was great. Thank God for punk rock"

Todd Youth's introduction to punk rock was little different, "My mom turned me onto punk rock when I was seven, the Sex Pistols were on TV, and she was like 'check out this band' and I saw these freaky guys who were totally screaming this totally aggressive music, and I've always been into raw forms of music even as a little kid (he started playing guitar at six). I met Jimmy when I when I was twelve and I asked him to get me into a Murphy's Law show at Gildersleeves."

"You promised me a microphone," Jimmy interjects.

"And we've been boys ever since," Todd laughs.

They were both part of the evolution of New York Hardcore, and what most people outside of New York don't realize and understand about New York and Murphy's Law is that they were skinheads in the early eighties, like 1982, as a reaction to the environment that they were in.

"I was punk rock with spiked hair and the whole bit and I would get beat up and my friends would get beat up all the time cause we looked liked freaks or whatever, and what eventually happened with me and all these other kids who were going through the same things, we kind of evolved into this gear where all we had were hooded sweatshirts, a chain belt, army pants, shaved heads, and boots, we basically toned it down, and we became all of the sudden shaved for battle, it had nothing to do with politics, it had everything to do with surviving on the streets, and thinking a different way than everyone else. So now all of the sudden we went from looking like freaks with spiked hair to having bald heads and chain belts and looking scary. All the sudden we flipped the script, we went from 'we're not gonna get beat up anymore', to 'we're gonna fucking beat people up.'"

"I never even heard of Screwdriver. in the beginning all the kids I knew wore hooded sweatshirts, not Fred Perry's," Todd interjects. When Todd was asked to join the band at first, he was fifteen, it was to play bass, but he was involved with Raybees and Warzone. Less than a year later when they asked him again, this time to play rhythm guitar and to go on the road with the Beastie Boys, he was still hesitant because of his obligations with Warzone but he saw it as a unique opportunity to leave New York and see the rest of the country. It wasn't an easy decision and it turned out that Raybees didn't talk to him for a while afterwards but they're good again friends again now. Todd's parents signed a release form for him to go, he was only sixteen, and they were off.

"That was fucking nuts, we went from playing these little shows at CB's to our crew of friends, to doing these huge arena shows. We were fucking nuts we flew out to Seattle and got on this tour bus it was insane," Jimmy says.

"We had one joint and we had to drive through this insane snow-storm from Seattle to Montana, and Jimmy was the only one with a joint," Todd laughs. "When I went on the Beasties tour, I thought that would be the one and only time that I would be able to go on tour in my life."

Murphy's Law has since toured all around the world but they were especially fond of was Japan. They were embraced by a scene that reminded them of the old days of New York. Todd calls them, "Pure and unaffected." They were so moved by the kids in Japan that they recorded two seven inches in Japan just for the kids over there. one was a cover of "My Women From Tokyo," and the other was "Genki Ka" which means "Hi, How Ya Doin", in Japanese.

For Murphy's Law touring hasn't always been a bed of roses and Jimmy has the scars and a police record to show it. Numerous occasions on tour over the years they've had to play some very hostile shows. A Murphy's Law show outside of New York is a magnet for skinheads (Club Pizzaz, Philly 1987), and on more than one occasion they've been greeted by Nazi skins who come to shows and sieg heil them. But they feel the need to play shows where they know that there might be a hostile crowd so that they can educate the kids that don't know any better and try to relay a message of unity.

"We played this one show in Allentown and there was a twelve year old kid with a Screwdriver shirt on and I talked to him for like a half hour and then Jimmy talked to him for like another half hour, and we opened him up to a lot of things that he had no idea about. This kid was surrounded by all these racists skins and I mean he didn't know any better."

Jimmy was arrested in Florida for inciting a riot after the kids beatdown the bouncers who were fucking them up every time they got close to the stage. Whenever there's a barricade, much to the dismay of the bouncers, Jimmy makes sure the kids get over it and enjoy themselves.

The love of being close to their fans and friends has contributed to the bands longevity. Even though Jimmy's big guilt trip is the fan mail that sometimes goes unanswered, Murphy's Law has always depended on fan support and loyalty, not on greed and the need to get signed to some major label. They've played numerous shows for free within New York City just for fun, they've done tours across the ocean without the help of a record label, and they've gone without a P.R. person or an agent for years.

"All you need is your fans, if people want to see you you'll get to play to them. Too many bands sweat the wrong people, they should sweat the fans before they sweat the record labels. All you need is a relationship between you and your fans which are your friends. once you got that nobody can fuck with you cause you don't need nobody else, cause those kids pay to get into your shows and those kids buy your shirts. The record labels don't pay to come see you, they get on the list. The record labels don't buy your shirts, they scam them from the club. The record labels aren't making the music, they're feeding off of it. Without the bands they wouldn't exist. Too many bands forget all that shit," Jimmy takes a deep breath and smiles.

"We've affected peoples lives in a really good, cool way as a band and that to me is the greatest success you could ever have," Todd says.

"We got a bed to sleep in, some food to eat, a little money for tattoos, we're fine," Jimmy adds.

Jimmy and Todd both agree that the murder of their good friend Chuck Valle has brought them closer and has had an effect on the band as well as their lives. They've both tried to somehow turn Chuck's death into something positive and to see life as a precious gift that can be taken away at any moment.

"The murder of Chuck freaked me and Todd out big time, but it brought us closer together," Jimmy says in a moment of reflection. "Everytime you step outside you could get murdered, so as long as I can play in Murphy's Law and live I'm gonna live as much as I possibly can. I'm gonna see as much as I can, and I'm gonna do as much as I can. So as long as I'm here I'm gonna have a good time and I'm gonna try and make sure that I can make a lot of other people have a good time."

"To this day I really have trouble talking about it, I feel like I could just break out in tears at any moment." Todd adds with a piercing stare.

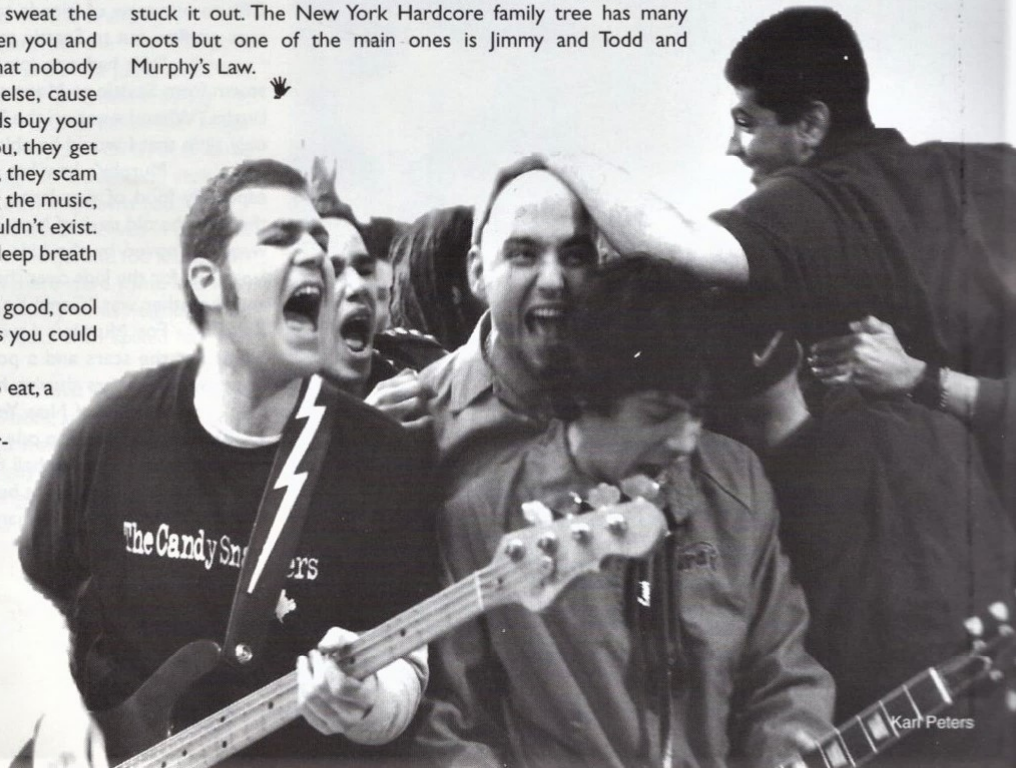
In mid May Murphy's Law's fourth full-length record will drop. It's entitled *Dedicated* and it will be out on Another Planet Records, which is part of Profile. Production wise they went with Daniel Ray, who produced the Ramones, and it's harder than anything that they've ever put out.

With the release of the record they also shot their first video for the song "What Will The Neighbors Think?" They chose George Seminira, whose directed videos for Snow, Beastie Boys, Live, and Big Audio Dynamite, and is a big Murphy's Law fan.

The video shoot, true to Murphy's Law's nature, was one big party with lots of herb, Budweiser, tattoos, punks, skins, friends, and fun. A good time was had by all except Paulie, Stigma's dog, who couldn't deal with the chaos of the hard dancing, pig piles, and backflips over the couch during living room shots. It should premiere on *120 Minutes* sometime in May.

In June Murphy's Law will quit their jobs and leave their families behind again and hit the road for six to eight months promoting their new record. They'll also be doing some gigs on the Warped Tour this summer with their good friends Fishbone.

Jimmy and Todd have dedicated their lives to punk rock and hardcore music through Murphy's Law. They've made it to a major label, Relativity, and admittedly partied away the money in L.A. under pressure from the label to record *The Best of Times*, and then got dropped. Over the years they've seen bands come and go and come back again, they've seen friends die, and they've watched the scene change, but they stuck it out. The New York Hardcore family tree has many roots but one of the main ones is Jimmy and Todd and Murphy's Law.



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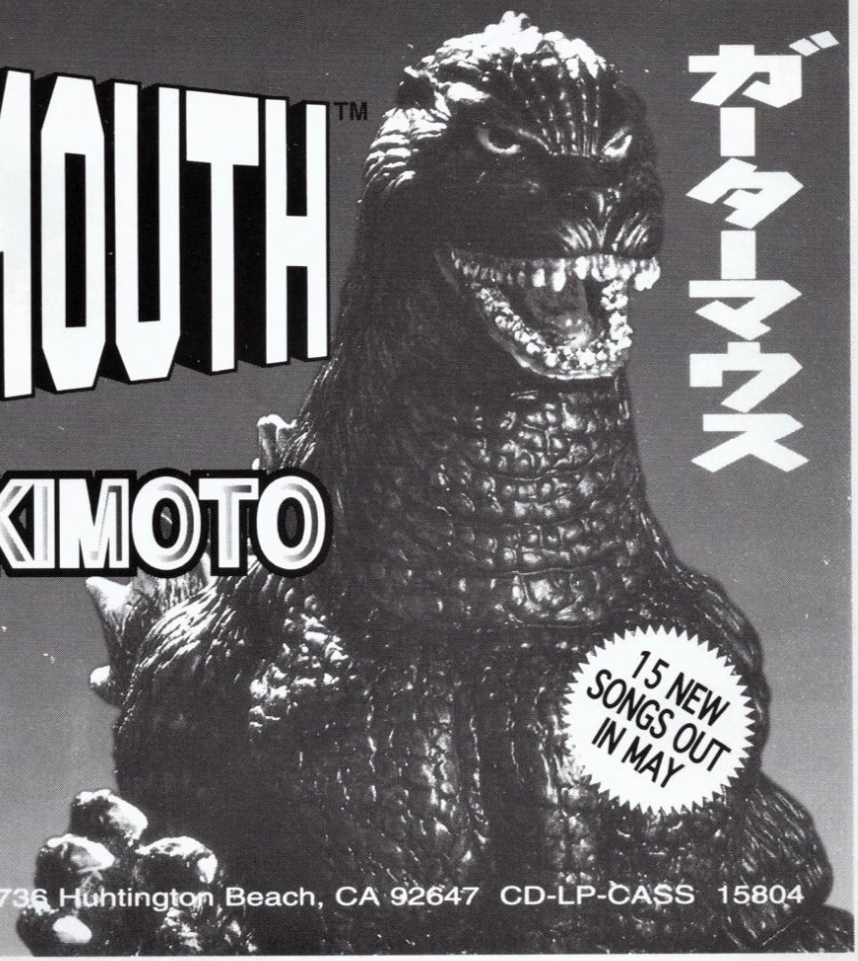

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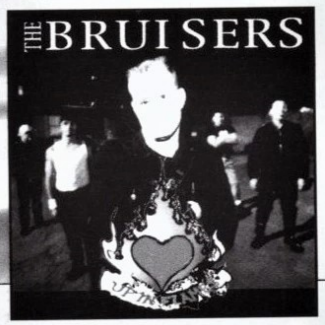


BRUISERS Up In Flames CD

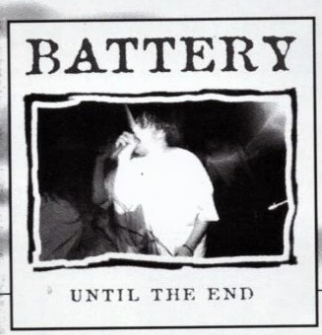
The long awaited third album by Boston's best known Street Rock'n'Roll/Oi band. "Up In Flames" can be easily described as the missing link between MADBALL and SOCIAL DISTORTION. This 14 song CD contains countless sing-a-long parts and the production is simply amazing.

BRIGHTSIDE Punchline CD

These guys are incredible. After releasing "Face The Truth" in 1994 and supporting PITTBULL during their most recent European tour, BRIGHTSIDE entered Stage One Studios a few months ago to record this masterpiece of EuroCore: "Punchline". Imagine CARCASS playing GORILLA BUSCUITS songs to get at least an idea of what to expect. Responsible for backing vocals: RYKERS!!! This album will become an EuroCore classic soon.

BACKFIRE! Rebel 4 Life CD

Know what?! Dutch BACKFIRE are the closest thing to NEGATIVE APPROACH i ever heard. In comparison to N.A.'s classic "Tied Down" LP, "Rebel 4 Life" is just a little bit faster, the vocals are just a little bit rougher and the overall production is - of course - not as old fashioned. The "Who Told You Life Is Easy" EP won BACKFIRE a lot of new friends, but with "Rebel 4 Life" the band has the option to become the next big thing.



BATTERY Until The End CD

America's leading XXX band returns with their fourth CD on Lost & Found Records. With a new drummer, the current BATTERY line-up is by no doubt their strongest ever. Fans of old school straight edge hardcore in the vein of GORILLA BISCUITS, INSIDE OUT or YOUTH OF TODAY will definately love 'Until The End'.

BOILING POINT Conquered By Ignorance CD

Europe's youngest straight edge band (four members are 15 years old and the drummer just turned 14) with a killer full length CD which shows a lot progression in the song writing department since the recordings on their "Voice Of Reality" debut MCD. With the addition of a second guitarist (a girl) the band's sound got fuller, tighter and more melodic, while still keeping the brutal mosh intensity a band like EARTH CRISIS would feel proud of.

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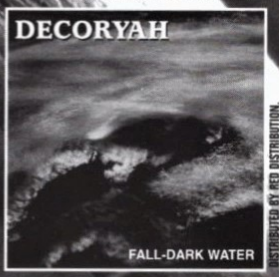

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Doghouse Records

Dog 037
ENDPOINT "If the Spirits are Willing"
LP/CD. This is really Endpoint's first album, though available only on cassette until 1994, when Slamdek released it on CD along with a bunch of extra tracks. Well they only pressed a few, so here it is again, available on 12" vinyl as well as the ever popular CD format.

Dog 010 **ENDPOINT "Catharsis"** 10-song LP/CD. The rereleases of the hardcore classic. This was ENDPOINT's second and most loved album. It literally defined a whole genre of the new school of hardcore. Intelligent, emotional, melodic, and powerful music. The CD contains the same four remixes from "In a Time of Hate" as the old version. New packaging all around.

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TYPE O NEGATIVE

by tomas pascual

After releasing their sophomore, breakthrough lp, *Bloody Kisses* some three years ago, Brooklyn's Type O Negative shortly thereafter undertook a continuous string of tours, which they took little time out from. Occasionally when the band would find a few patches of free time, Type O main-man Peter Steele would relax by doing scattered Carnivore reunion shows with Brooklyn metal-core alumni Marc and Louie, revealing Type O's antediluvian past and its musical alter ego. But the promise of a new Type O Negative album went unfulfilled like the hopes of marriage to a live-in lover. The big day was ironically scheduled to come on Valentine's Day of this year, but the bride wore black and was left weeping at the altar.

It would take several months for Peter to settle down in Brooklyn's Systems Two Studios and roughly dissertate his new brainchild, *Octoberlust*, to his fellow band members Kenny, Johnny Kelly and right hand man Josh Silver. Following months of arranging, rehearsal, and recording, Type O were in the mixing stages and thus the F-Troop cavalry trumpet went off, prematurely summoning the press in from all over Europe and the States, into the studio with them, intensifying the band's work schedule as an upcoming arena tour with Ozzy loomed in the immediate horizon.

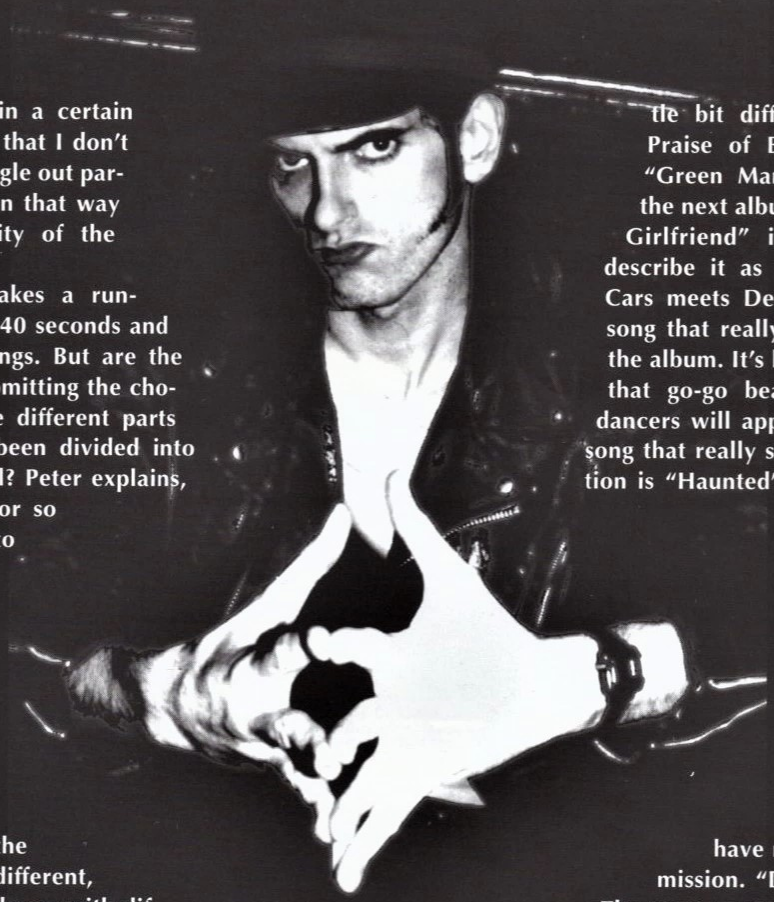
Sitting on the F train en route towards the studio, glaring out the window, the shapes formed by skyscrapers and industrial factories almost seemed they could have been Pagan structures, composed of granite and stone in some forgotten history. The cycle of nature's seasons is certain however. As the fruition of the Spring Equinox passes and the Summer Solstice approaches, the leaves awaken in the trees and grass thickens, the color of green militantly overruns the unindustrialized patches of the northern hemisphere. The season for Type O Negative has arrived, via nature's own pagan summoning...

Upon entering Systems Two, the studio all but transforms into a cathedral's cubicle, as a Christian-guilt conditioned Peter confesses, "I just have to apologize for taking three years to come out with a new product. But we've been really busy, and we hope that our fans will think that it was worth the wait."

Somewhat of an aficionado of conditioning as well, Peter explains how the album's artwork will condition their fans' expectations and foreshadow *Octoberlust's* contents. "It will have a nature theme. The front cover is going to be very simple, it's going to have four stems with thorns on them; the inside of the booklet itself is just going to have images of autumnal woods with the lyrics. There might be a photograph of the band in there, somewhere. I want to keep it very simple. We don't want people to think that we think we're rock stars. I'm trying to go for an atmospheric and sensual feel with the artwork. I think it will be very lush and very tasty. We want the artwork to represent the album visually." Although there were some more sensational cover ideas suggested by the label, Peter explains, "They're in business, they thrive upon sensationalism which of course we did too in the past. But we think we are at the point now where we don't have to shock people into buying our albums, and we can let the music stand for itself. [Our use of] sensationalism came from lack of confidence." So you've matured? "I hope so," Peter replies.

Octoberlust's opus-like melodic arrangements and stream of consciousness flow were still being perfected. Although the material's predominantly Peter's vision, once the material has been written and recorded the final aesthetic structuring (i.e., mixing) is left to Josh's interpretation and expertise. Peter explains, "I think I will be happy with it. I think it can go a thousand different ways. There are many ways this album could sound great. If I was to mix this album the way that I wanted to hear it, I think that most people would find it unacceptable." The band Whitehouse immediately springs into my head as he says that, before he reinforces my conjecture. He continues, "I like very extreme kinds of effects. I don't mind if things are not audible or if they're blurred,

or things are very loud, or if they're very low. But I think the average consumer is



conditioned to hear things in a certain way and it's things like that, that I don't like to hear. And for me to single out particular songs and mix them in that way would destroy the continuity of the album."

Octoberlust undertakes a running time of 74 minutes and 40 seconds and features roughly a dozen songs. But are the songs merely more concise, omitting the chorus repetitions? Or have the different parts which comprise each song been divided into numbers of their own as well? Peter explains, "I'm sure that these dozen or so songs will be sub grouped into other little minor ones as we have done in the past. But I had to control myself sonically. I have a habit of trying to cram in fifteen different ideas into one song, whereas most people just take really one or two ideas and just mutate the ideas and make them sound different, but it is really just the same theme with different production."

Octoberlust will further reinforce the gothic image Type O Negative acquired on *Bloody Kisses*, yet Peter feels it was as unintentional as a prepubescent girl's induction into eternal vampirism. He explains, "As you said it was something that we acquired. It is not something that we planned or that we wanted. It's not that we don't want it. We don't mind it, but I think songs like "Suspended In Dusk," "Blood and Fire," "Black No. 1," pretty much established that image for us." Type O focused on the strengths which first surfaced on those songs and *Bloody Kisses* in general, elaborating those strengths on *Octoberlust*, rather than going off on a completely different tangent. Pete however warns, "Not this time, next album." He continued, "We're playing what we feel. I write on this little Casio keyboard which has all sorts of sounds, rhythms and stuff on it. So when I sit in the back of the tour bus feeling sorry for myself, I write these songs and try to make some logical musical sense out of my life. The new material is keyboard oriented. A little bit was written on guitar, some on bass, but primarily I worked the harmonies out on keyboard. Generally by the time the songs which started out on day one of rehearsal in the studio, they're usually something quite different [in the end] than what they started out to be. We wrote about 16 songs for the record, but *Octoberlust* will only contain about a dozen because of time limitations. As you know a CD can only fit 74 minutes and 40 seconds. Since our fans have been so forgiving of us and so merciful, we are going to fill up all of that time, because whether we give them 44 minutes or 74 minutes they will pay too much for the CD, so we will try and make it worth their while."

What would you pinpoint that defines *Octoberlust* overall? Peter replies, "There are some things that are a little bit different, but I'd say that "In Praise of Baccus," "Wolf Moon," and "Green Man" represent the essence of the next album. The song "My Girlfriend's Girlfriend" is the first single, and I'd describe it as a combination between the Cars meets Devo. That's probably the one song that really stands out from the rest of the album. It's like a 60's type of song. It has that go-go beat and I think that topless dancers will appreciate that song. The other song that really sticks out in a different direction is "Haunted" which is probably the only opus on the album, lasting nine minutes. It's about a sucubus, a female demon which comes to a man in his sleep and has sex with him. We're putting that song right in the middle of the sequence, so when people have to use the bathroom they can, and they wouldn't have missed a thing. It's like intermission. "Die With Me" is a love song. The most romantic act I could possibly think of is to die with the woman you love. "Wolf Moon" is about a man who transforms into a werewolf whenever he engages in oral sex with a menstruating woman. The song "Druidess" is about a female druid who should be properly worshipped in the woods by myself. Whatever she desires is what she gets. So the album has this pagan love theme. I like them all, they all came out quite nicely. They're all the same but they're all different. The album puts people in a mood."

"We just do what we want. I just feel it is important that the band pleases itself first, so that when we're on stage and we're into what we're doing at least the audience will know to say that, 'well at least the band is having a good time.' I'll be all drunk and high, tripping all over cables and shit like that," Peter envisions as he finishes off his bottle of red wine. Then he anecdotes, "The song "Red Water" is a Christmas song, and what red water means is red wine. And red wine is used to chase away the ghosts of all those who you miss when the holidays come around. I come from a large family, or at least I used to and it seems that my relatives are dropping off like flies. So lately there have been many empty spaces at the dinner table, so I thought it warranted a song." And with Peter's candid and personal explanation of the song his dry, sarcastic humor took a back seat, and allowed the true feelings behind his music to surface. Granting possible insight to the fact he likes to drink a bottle of wine on stage every time he performs, especially when he's out on tour. The essence of Type O Negative is more insightfully morbid into life's black heart than what might be observed on the glacial surface. Of which, one rational answer can be deducted, and that is to live life in praise of Baccus, the god of wine and merriment.

During Germany's Octoberfest celebration dark beer is tanked down, *Octoberlust* however demands a more sanguinary thirst to be quenched. Blood of Christ anyone...?

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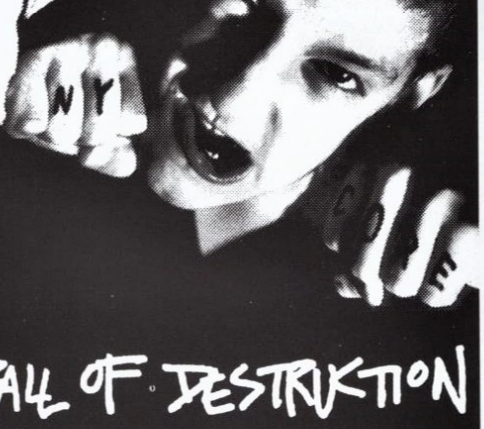

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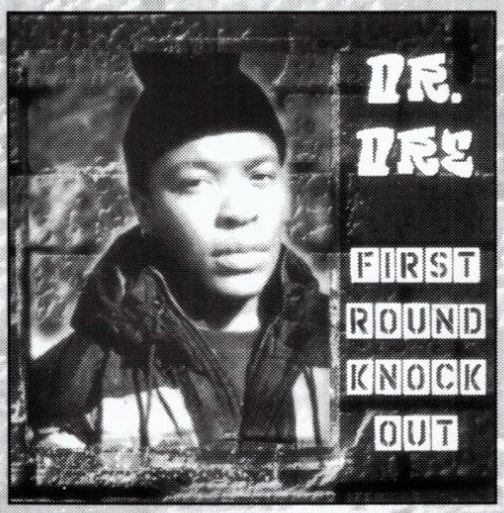

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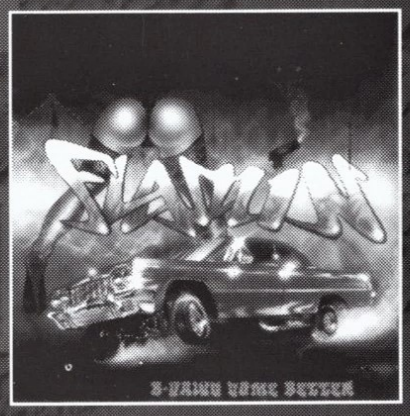

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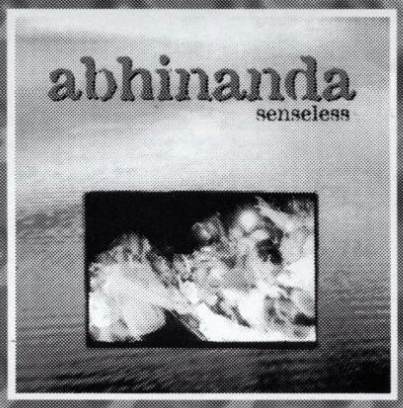

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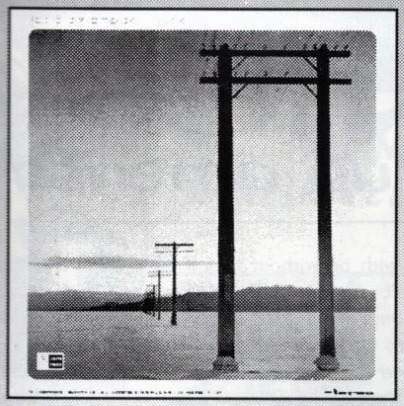

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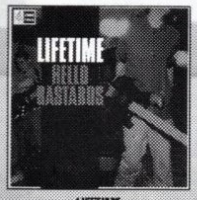

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GIGANTOR
wake up america

I can hear all those American voices saying, "Who the fuck is Gigantor" as they browse this interview. This is a reaction that's quite understandable seeing how Hanover, Germany's Gigantor has yet to release one record in the States in their five year career. However, if you've been to Europe or Asia, or paid some attention to the musical underworld, the name Gigantor should ring a bell. What's even stranger about this band not conquering the old red, white & blue is the fact that their bass player Jay started his career here producing Posh Boy (80's American punk label) releases like Agent Orange and Channel 3, who he eventually ended up playing for. After the demise of Channel 3, Jay found himself plucking four strings for The Unforgiven who opened up for acts like ZZ Top, Willie Nelson, and believe it or not, The Oak Ridge Boys. Fed up with that situation, Jay left for Germany and that's where the Gigantor story began.

Give the American audience an idea about your band.
One could compare us to, say, Bad Religion. Bad Religion always has the Bad Religion sound, but we definitely always have the Gigantor sound. The guitar players in our band have heros like Greg Agnew, The Dickies, The Ramones and these type of bands…the song writing, the pop structure. Ultimately with bands like The Ramones, they're rock bands or pop bands. They are music bands more than they are punk bands or scene bands or humanitarian bands. This is also our goal. It's just a music thing.

How are your shows in Germany as compared with the rest of the world?
As far as the German scene, we are a local band. We play for three, four, five hundred people. We were offered a tour in England and we would have been looking at the same size every night. This fell through in like the eleventh hour. We did a tour in Japan and this was great. About 600 people every night, sold out, bouncing off the walls and we're working on doing that again this year. Of course, every fucking punk band in the world has taken their sights to Germany and Japan. The only place where the kids have any money and can get into the show. There is also a real underground scene where you can go through at a real bare bones level, but I don't think these people necessarily want to see Gigantor. Maybe in the future.

I think you guys are great and should be a lot bigger than you are in the States. Can you offer any reason why you are not as popular as you are in Europe and Japan?
First and foremost, our job is to write the songs, play the damn thing, make the fucking record and the marketing, promotion, etc., these are the record company jobs. Ultimately, we're happy when we make the record. I go home and play it for my family and my friends and say, "Man, we rock." And then, we're happy. When you know the fans are there, and we know the fans are there because we read the reviews and we get the mail, we get the e-mail, we get the faxes from all over the world. We get the shit from Brazil, Japan, England, all over. And they say, "I love your band, I love your music. Keep it up." The alternative for us to make it big in America, let's all of us hop a plane, we'll come over there, spend 15, 20 months on the road and that won't do anything as long as we're on Lost & Found Records. You know that they're not present on the (US) market. When we made a deal with them, we made a gentleman's agreement and we leave this worldwide record promotion up to them. They also have 7,999 other bands that they promote at the same time and this is the thing. It is just physically impossible at this time. The music is not going to go bad. It's sealed, it's digital, on plastic. We know that we got hits with "Donut Man" and "My Dad Looks Like Lemmy". The songs are good and they are going to be good for a long time. And someday, we hope more people are going to hear it. More people hear it every day.

So Niko (guitarist) runs the Lost & Found Studios?
Yeah, he has his own studio, it is called Lost & Found Studios and he ends up working with a lot of Lost & Found bands and whoever else he can get to fill in there. It's not necessarily exclusive Lost & Found, but it's in the same building and I think they help the Lost & Found bands and they keep them busy with a lot of stuff.

What's the deal with Gagu (vocalist)? I heard he's signing a solo deal with Sony.
We knew that deep down in his heart that he wanted to sing in German and we did a side project. Most German punk guys, they don't want to sing in German. Something about it; they say it's rock 'n' roll and its gotta be be-bop-a-loo-bop and they want it to be in English just like they know. We pushed him to do a project with us singing in German and we let the cat out of the bag that he was so hot to do it, we said, "Okay, brother, go for it." He said he needs about eight month's time to work on this and so in the meantime, we're releasing a record and we are going to do a Japanese tour with or without him. If he decides that he doesn't want to go, then, if I have to sing some of the songs, we're going to go. In the meantime, we started working on a new record and we're writing new songs for the future. So, he did get a deal with Sony, and he signed as a solo artist. It could be positive. It can't be negative for us. Only for the fact that if his career goes successful and he has no time for us, that's the only negative thing. In fact, we think that his career will really go successful and that will carry us along with him. In fact, we're better than his fucking band (laughing). And he knows it too, alright?

What do you have planned?
We are working on a new record right now. We've got five new songs, two with The Dickies. Leonard, the lead singer, is singing a Ramones song with us. This will be a split CD with a Swedish band, Baseball Annie. Five songs each. This won't push us into the mega-selling category, but our goal is to play good music, have fun while we're doing it, and meet many nice people along the way. Our record, *Atomic*, just came out in Japan one and a half weeks ago. – ***Met***

Is that a box set in your pants or are you just excited about these two new records?

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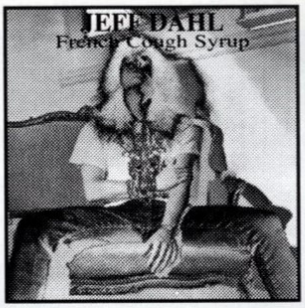

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EYEHATEGOD
spreading the disease

By Chad Hensley

Toby Wales

The city of New Orleans is known for many resons. Cement seas of above-ground cemeteries, the decayed stench of the streets through the French Quarter, and the elaborate, intoxicated parades of Mardi Gras are but a few of the more well known. The Crescent City is also the birth place of a sound of desiccated despair called Eyehategod. The band consists of guitarist Jimmy Bower (also in Crowbar and Down), Brian Patton (also in Soilent Green), Vince LeBlanc, Joey LaCaze on drums, and vocalist Michael Williams. *Dopesick* is their third diseased release out on Century Media, a sure sign that the rest of us are soon to be infected.

Though the New Orleans music media will never give Mr. Williams a single word of recognition, the beginning of his musical endeavors began soon after his arrival to the city. "I was born in North Carolina," Michael begins, "but I moved to New Orleans in '77. When I was fifteen I was in a band called Teenage Waste. Then there was Crawlspace that later became Stress Ball (now on Roadrunner). In '86, I was in Suffocation by Filth. I guess Eyehategod got together around 1988 – it was kind of a joke. We wanted to play as slow as possible and aggravate the hell out of all the speed metal idiots that were always at the shows around this time. But people actually liked us so we decided to take the band seriously."

However bleak life in New Orleans may be, Michael is still fond of the city. "The atmosphere of New Orleans has certainly helped out with our sound- the depressed state of things. Just always struggling to get by and general anxiety were both big influences. A lot of people in New Orleans bond easier because there's so much shit going on in your life. That's basically how the band became friends. It's hard to explain. New Orleans is a beautiful city but it s the most backwards place I have ever lived as far as big cities Go. The whole economy thing is one problem. Jobs are non-existent. The drinking thing also has a lot to do with it. Bars never close there. In the early days, drinking was all I use to do. The atmosphere is kind of hopeless. Nobody gets out. Everybody is trying to do something but they never do. It's pretty apathetic."

Another unusual aspect of Eyehategod is the fact that Michael has been living in New York for the past three years while the rest of the band lives in Louisiana. "I'm actually planning to move back to New Orleans. However, I have liked living in New York. Both cities are totally filthy and decadent. People in New York are a lot colder and ruder. Sometimes you get pissed that no one's friendly at all. But at the same time, I don't have to be nice to anyone."

While this long distance relationship may have been a reason while the band took three years to release another album, Michael is pleased with the end result. "There were only a few minor things that got fucked up with *Dopesick*. As far as the recording and all the songs, I was really pleased considering I had been living in New York. We did do a lot of touring so it wasn't like I was totally separated. The vocals are usually added last anyway. We learned most of the material on tour and the songs I didn't know I learned in the studio. One little detail I was not happy with was the cover. This is one of the few things about Century Media that I do not like at all. We are suppose to have total artistic freedom but that is bullshit. I will say that accept for this one detail, the label has given us almost everything we have asked for." "But this problem with total artistic freedom started before *Dopesick*. First of all, when Century Media re-released the first album, I*n the Name of Suffering*, they wouldn't let us use the original cover because they said distributors wouldn't take it. To me, that's censorship. For *Dopesick*, both Joey and I mailed in covers. Mine was a nude girl all tied up. You couldn't see anything, but the image was totally refused. The label really rushed us through the cover design process and that pissed us off. Another thing, my girlfriend (Alicia Morgan of 13) writes lyrics with me. On *Dopesick*, there are two songs were I used a few lines that she wrote. On the bio, Century Media put "All songs by Mike and Alicia" and that is total bullshit. But again, this was just a minor detail that got fucked up."

"I will say that the band is really happy with the mix on *Dopesick*. I think all three of our records have a different sound and the mix has had a lot to do with it. There is not one concept that Eyehategod tries to stick to. I do not dictate what the rest of the band has to think. Everybody puts in their own ideas and interpretations. Take the new album s title. It goes along with what we are about- hopelessness. You could be sick of dope or sick of people s stupidity, which is something I am really growing tired of. It s the same everywhere. People try and put labels on us. It sounds funny but people have even tried to tag us as black metal. In music reviews, the band has been called a thousand different things. I don't think there is a label for our sound. I hate people who can t get along without having to label everything. To me, it's just music. If I was

forced to try and put a name to our sound I would say it's old hardcore crossed with the blues. I am totally into Howling Wolf and Robert Johnson- the Mississippi thing."

Of course, *Dopesick* was recorded in New Orleans and a few of the band s friends helped out in the studio. "Pepper (Keenan of Corrosion of Conformity) was just there in the studio. It was no different than just hanging out. I've known him for a long time. There were a few things that we weren't sure about and he helped us with these. Billy Anderson pretty much turned the knobs and Pepper was there for spiritual guidance. It's just the same as with Phil (from Pantera)- he was there. We put Phil's name on the album because credit is due but it would really suck if Century Media were to blow all of this out of proportion. All of these people are just friends of ours that helped us out. One thing that I miss about New Orleans is the fact that almost all the bands are friends- Eyehategod, Soilent Green, Crowbar, C.O.C., and Down. It's a pretty small scene and that's one thing that is cool."

Anyone who has seen Eyehategod play live knows that Michael has a tendency to get a little carried away. Heavy objects have hurled off the stage into the audience. Michael says, "It just happens. I guess it's stupid, reckless energy. The next day, I'm usually regretting a thousand things. People have waited by our van after a show and threatened to beat me up. But it always ends up that they buy a shirt and smoke weed with us. I don t usually pick people out on purpose but it could happen. Recently, there was this guy in Chapel Hill that was fucking with us. He was asking for a fight from the very beginning of the show. It ended up that he got hit with the mike stand. It was his fault. He was asking for it. But he wasn't hurt too bad- he could walk. Shows use to be totally insane- violence for the sake of it. Everybody got hurt and no one really cared. Nowadays, I freak out when I see a video and all of these kids are moshing, as they call it. It s sick the way everything has gotten blown out of proportion. Bands like Green Day are pathetic. You use to get beat up for being a punk. Now, if you go to the mall and you're *not* a punk you get beaten up. It's become trendy."

Toby Wales

On a final note, more bands are putting out 7-inch records for the fans and Eyehategod is no exception. Michael says, "People are calling the recording session *The Southern Discomfort* demo. The material is on three different labels – Action Records, Bovine Records, and Slap a Ham. Two of these are 7-inch splits with New York's 13. The third one is just us. I've always wanted to do some singles just for the fun of it. I also like to collect crap so it made perfect since for us to put a few out. The three singles pretty much came out at the same time towards the end of '95. Some of the material is live from the radio station KXLU in Los Angeles. The more material that is out there, the more people are going to get it."

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Illin' with AFI

The Eastern Front of the San Francisco Bay has birthed an awful lot of good bands lately and the guys who call themselves Asking For It are one of the more lively groups to come out of the scene. Spawned in the summer of '91, AFI has released a ton of material beginning with their first split 7" with Loose Change, to *Behind The Times* EP, the live Eddie Picnic's *All Wet* EP, *Fly In The Ointment* EP, their full-length debut *Answer That And Stay Fashionable* and their much-anticipated upcoming LP *Very Proud Of Ya.* With such a solid sound comin' on, rest assured these melodic breakfast cereal mongers will keep on asking for it for a long time to come. Here's what lead vocalist Davey Havok had to say.

How does it feel to be part of the East Bay explosion?
Well, we're more one of the snap pops I would say. It feels great. Playing in the East Bay and being able to do a lot of shows around here is really cool 'cuz the scene here is really strong. We always have a lot of fun playing here. But being part of the East Bay explosion, it's all good. I'm not sure if we're part of the explosion or not, but it's cool I guess.

Why do you think there's so many good bands coming out of the East Bay right now?
I have no idea. Maybe just because there's such a good scene that kids are more inspired to form bands and then bands are more inspired to really work hard because it's so rewarding around here.

What are some of your favorite East Bay bands?
Screw 32, Redemption 87, Rancid of course, Green Day, both great bands, I don't care what people say. There's a band from Grass Valley called The Force, they're not East Bay really but they're really good. There's another great new band from the East Bay too called Tiger Army, they're kind of rockabilly, psychobilly and punk all blended together. They have a stand-up bass player, melodic spooky rock and roll.

How old are you guys?
I'm 20, Mark and Adam are 21 and Jeff is 23.

What do you think of seeing pre-teens out there skanking to your shit?
Love it, love it. A lot of the kids who come see us are pretty young. I know I've seen some twelve and thirteen-year-olds at our shows and that's just so cool. And we don't play any twenty-one and over shows, first of all because I'm twenty and I wouldn't even be allowed to play the twenty-one and over shows, not to mention the fact that it's just lame because when we were younger a lot of bands that we'd love would come through town and they'd play the twenty-one shows and we couldn't even get to see them and that's just such a bummer. Just because you're younger shouldn't mean you can't see a show. And most of the younger kids are more energetic and more into it that a lot of the older people that come to our shows.

What's your favorite breakfast cereal
Well it's kind of a toss up between a few. I love Dino Pebbles. Do you remember that? It was issued somewhere between '91 and '92 and it only lasted like a year. And it was the pebbles, it was the rolled rice and it was vanilla flavored with marshmallows but it didn't last long, it disappeared. Shit.

So do you guys skate?
I skate and Mark skates and Adam skates a little and Jeff cruises to the store 'cuz it's fun.

Where do you guys skate?
Usually in Berkeley. We skate around Rockridge or Oakland Tech or the humps by Milvia. Around here those are the places and Jim Thiebaud has a great ramp over at his house in Oakland and he lets us skate there but I suck really bad so I can't skate it too well.

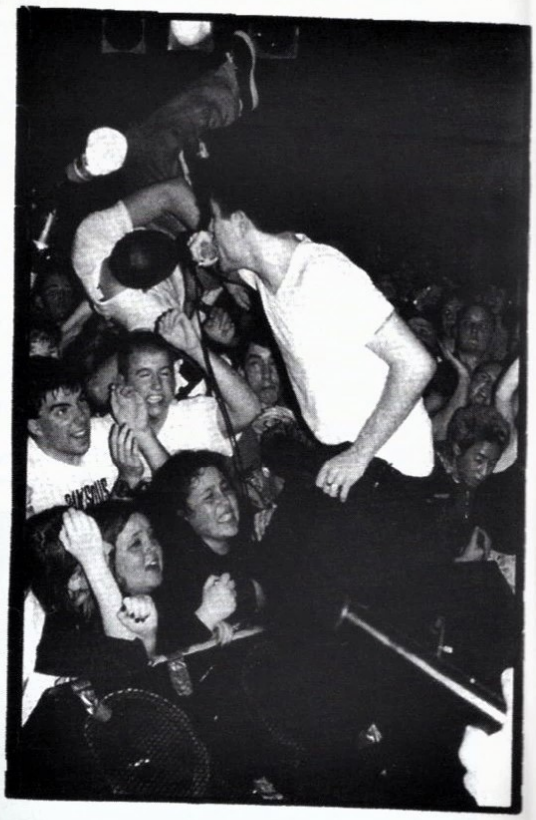
Well at least you're humble about it.
Oh, I suck. It's just the realistic right there. I'm bad, I've been doing it for so long and I'm just a wuss. But I still love it.

What was the worst slam you ever took?
We built a ramp when we were in high school and once again I still couldn't skate it back then and it was a pretty large ramp. And I didn't know what I was trying to do but whatever it was I came up in the air and I landed on the flat on my tailbone and I bruised it or something and I couldn't skate and I didn't even want to walk or sit down or anything for about a month or two months.

Since you guys play an eighties-inspired slam instead of like a nineties-inspired mosh, do you feel like you are behind the times?
Well not really. We just kind of play what we like. Our influences were taken from the eighties, like a lot of the LA stuff, but I wouldn't say we're behind the times really. I wouldn't say we're just like Flag or the Circle Jerks or that. I think we added a little more to it. It's cool. We're bringing back the dream.

What was one of the craziest gigs you ever played at Gilman Street?
Probably the last one we played with Tiger Army, Lint and The Groovy Ghoulies. It was just really packed. There were like 618 people there in just that little box. So it was really hot and really sweaty and really crazy. It was just a lot of fun. It was probably the best one yet. They just keep getting better at 924 Gilman Street, punk rock mecca.

So you guys get along with the punk rock philosophy behind Gilman Street and all that?
Well, we're still allowed to play there. So far we haven't done anything wrong just yet but I'm waiting to find out. Everyone there is really cool to us so I guess we haven't slipped up yet. But you never know.



What is the question to *Answer That And Stay Fashionable*?
It has something to do with the van being broken down and not getting any help and what are we supposed to do? It's from this movie *Bad Mood*. It's a spoof on Spinal Tap if you can imagine that.

What's your favorite place to play?
Gilman Street, closely followed by Nevada City and Denver, Colorado. Nevada City is in California actually, it's an hour north of Sacramento. Both of them are pretty great, kids go silly.

Do you have any closing words you want to say to the kids out there?
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NEUROSIS

STEVE VON TILL, VOCALIST AND GUITARIST FOR NEUROSIS, CAN'T REMEMBER WHAT HE DREAMT LAST NIGHT. HE ACTUALLY HAS TROUBLE REMEMBERING HIS DREAMS ON A REGULAR BASIS, BEING THAT HE HAS TO WAKE UP AND FALL ASLEEP AGAIN IN ORDER TO START THE DREAM PROCESS, WHICH ONLY HAPPENS WITHIN THAT SECOND SLEEP. BUT STEVE GOES ON TO TELL ME OF A FREAKY DREAM WHERE HE WAS ON THE BALCONY OF SOME CLUB, SMOKING A JOINT WITH CARLOS SANTANA AND SOME UNIDENTIFIED LEGENDARY BLUES GUITARIST. SITTING AT THEIR FEET WAS WHAT APPEARED TO BE A DOG, BUT LOOKED MORE LIKE AN ANTEATER WITH SKIN THAT WAS TRANSLUCENT GREEN WHILE CONSTANTLY SHIFTING AROUND IN WAVES, WHICH WAS REALLY THAT SKIN CYCLING AROUND ITSELF. STEVE THEN PROCEEDED TO TOUCH IT STATING THAT IT WAS REALLY GROSS FEELING LIKE "SHAVED DOG," AND ALL THE WHILE CARLOS SANTANA KEPT TURNING INTO RICHARD PRYOR. STEVE THEN WOKE UP WONDERING WHAT THE FUCK THAT WAS ALL ABOUT.

Then I find out I wasn't the only freak who's died in their dreams. As Steve explains, "About eight years ago, I died about 36 times over in the same dream. The FBI was after me for something that had to do with the Black Panthers and the American Indian movement, and I was hiding with a bunch of guns in my house and they'd come in and find me and shoot me dead. And then I'd be hiding in a different part of my house and they'd come in, find me, shoot me dead, and I couldn't find anywhere to hide where I didn't die in my house."

No, Steve Von Till isn't some sort of paranoid mercenary in fear of the government. He is only one-sixth of the collective ritualistic effort from Oakland, California called Neurosis also shared by Scott on guitars, vocals and percussion; Dave on bass and vocals; Noah on samples, keyboards and vocals; Jason on drums; and Pete on visuals. Neurosis have slowly progressed from their early 80's days as a crusty, punk hardcore band into one of the more thought-provoking and spiritually-conscious bands while increasing the intensity of their heavy sound without turning into metal, an intensity unmatched by any other bands. Period. This is especially evident on the new album called *Through Silver In Blood* on Relapse/Release Records, a masterpiece of sheer ritualistic sound textures that has a reflection of beauty within its bombardment of unrelenting rhythms and sculpted musical terror which pleasurably drown out the listeners psyche in tidal waves of abrasive signal transmissions, lending you to understand Neurosis as being one whole entity.

"We've discovered ritual with each other through music and spirituality through doing the music. When we play together on stage, it's a ritual because we leave our bodies together and we definitely achieve a trance state which hopefully we can pass on to people watching. We get taken over and reach points of trance and pain and pleasure, ecstasy and Hell at the same time."

Steve seems to be fascinated by the different apocalypse myths from numerous cultures, believing that when large portions of the human population are exterminated, the rest of humanity should regroup into tribal sects. He's also really into the concept behind the movie *Altered States* and the ideas it brings about getting back the first thought, the big-bang of thought, using cellular division and becoming the first thought, and exploring where consciousness came from and what it means. Once when Neurosis played a show in Atlanta with Slug and The Unsane, Slug vocalist Steve Ratter introduced Neurosis as "cavemen with guitars," although Steve Von Till remembers the quote being "cavemen from the future." Either way, it seems to be applicable to Neurosis.

"If I could be living in a cave making rock paintings right now, I would. We're definitely primal and we're into getting back to the primal self where symbols instead of language mean more because language betrays deeper thoughts. Our language is quite limited as far as what we can express with it. That's why we need to do all these different types of art to express these things that we can't communicate with language. And the energy that we're drawing on is very primal as well, very raw, earth energy. It's fire and water, earth and air.

Another side of Neurosis' artistic expression lies within their all-instrumental project called Tribes of Neurot. Last year's *Silver Blood Transmission*, also on Release Records, is a very percussive, richly textured, dark, ambient work of the most hypnotic proportions. But Tribes of Neurot always takes place when Neurosis play live. Even the very mysterious, yet extremely similar, album titles deal with an extremely personal event that happened to the band last year. It has a lot to do with spirituality, alchemy and psychedelics. At various points in their lives, different members have experimented with different rituals such as traditional Native American ceremonies, mysterious Sweat lodge ceremonies, which deal with suffering for the earth, Wican rituals, Crowleyan rituals and firewalks. Such ideas may be disturbing to most people, but according to Steve, that's the whole problem.

"Our world that we're living in is sadly missing ritual. We have vague remnants like Christmas and Easter, all that crap which is a Christianized remnants of ritual. It doesn't satisfy my urge. I would like to live in a world where we honored the seasons together and supported each other and our children and brought them up with a real living history that they can be a part of."

Diona J Mavis

Until that day comes, Neurosis will continue to open people's minds through music, video and film, art, books and many other means of expression that they haven't covered yet, with the possibility of a CD-ROM in the works as well as countless months touring the globe. But opening minds not familiar with the powerful concepts of Neurosis can be a difficult task, especially when it comes to the low attention span of this nation's population.

"I find a lot of music fans out there closed-minded, especially because we come from the punk scene which is supposedly such an open-minded scene. We started doing some shit that was really different for punk rock. Every album we lost some fans but gain lots more. It's really strange, especially when we added keyboards, we knew there was a way to use them without sounding cheesy. People got really worried, but we came out heavier than ever with that shit." – **Nicky Elezovic**

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THE FBI WAS AFTER ME FOR SOMETHING THAT HAD TO DO WITH THE BLACK PANTHERS AND THE AMERICAN INDIAN MOVEMENT, AND I WAS HIDING WITH A BUNCH OF GUNS IN MY HOUSE

BAD RELIGION

It's hard to have been involved in any type of underground music scene for the past 10+ years and not to have heard of Bad Religion. These punk rock all-stars have just released what is their ninth album, The Grey Race. In this small world, at least that I live in, these guys are the closest things to legends that I might come across. Needless to say I was a little nervous when I stepped into the hotel where they were staying to interview them (not to mention I was also a little feverish with the flu).

For more than half of my life Bad Religion has been a band. As far as aiding in the formation and development of music, as a lot of us know it today, this line-up certainly has a resume that can't be touched by anyone. So what do these men, with the average age of about 30, have to say and who the hell is going to listen anyway? Along with the experience that 30 brings, they have also managed to carry with them a youthful energy that often isn't seen even among youths. These guys have a life-long membership to the punk club. "When you've been punk as long as we have, you have to be punk. By default. What else could you do?" Brian Baker admits almost timidly as he sits on a couch in the Dorset Hotel in NY, smoking a cigarette and drinking coffee.

So here's the line-up as it stands today: Bobby Schayer plays drums. He admits that at times he would like to play guitar and has a not-so-serious side project doing Ramones cover songs. He's the quiet one as I soon was to find out. He also had flu-like symptoms (NY winters are a bitch!). Jay Bentley plays bass. He lives (supposedly) on an island, to which he did not disclose the name of, with his wife and two kids. Sometimes he does dishes to Elvis Costello. Greg Hetson guitarist extraordinaire. What can one say? This guy was in the Circle Jerks what more do you want? Greg Graffin - vocabulary. He stopped working on a Ph.D. when Bad Religion started to take off a few years back. He also lives with his wife and two kids in upstate NY where he has a recording studio. When he has the time he works at producing some bands. Brian Baker. If you don't know who he is get yourself to a record store and buy some good music from the last decade (except Junkyard). He lives in DC. He says he would like to be married but realizes that he first should find a girlfriend. At the start of the interview he very politely said "I don't have very much to say. I'm not that cool." Before joining the band he was in Seattle working at a pool hall "in a transition phase" as he describes it.

Bad Religion have a lot to say and even on their ninth album they don't feel like they are close to finished. They make no apologies for any of the "experimental" part of their record archives. Jay went so far to say "I lived and died for Suffer (the bands return album after the experiments and a hiatus)." A little ironic I think. Still, musical tastes change and these experiences tend to show themselves later in maturity. After about 15 years Bad Religion has gone from sounding like other bands to becoming a reference for other bands that sound like them. "if you are going to be in a band," says Jay., "being unique is something to strive for. Obviously, when you're in a band and you're 15, you're learning. The way you learn is by the people you like. There comes a point when not only do you get better at what you do, but you know what you're going to do almost before you do it." Although, as far as a long-term goal, there isn't one. Jay suggests, "Maybe that's why it has continued as long as has". Baker interrupts and adds, "No one really knows where the off button is." Both continue to say that they will probably just tour and record records until "it's either no fun or no one cares or we all get into a big fight or something." This type of camaraderie that seems to exist definitely adds to their staying power.

There is a joke about franchising Bad Religion and just playing once a year. All across the world will be independently-owned and operated bands that physically resemble Bad Religion about as much as Michael Jackson looks like he did as a kid. Perhaps it would be a novel idea but, of course, who could replace the real thing? Just like Coca-Cola, right Brian? They often refer to themselves as being like siblings. Throughout the years there have existed some rivalries. But now, either due to the fact that they have found their place or they just have gotten used to each other,, there is a more peaceful aura to the group. Brian compares himself to warm water saying "I'm the equalizer", his claim that he levels everything off and helps to keep the peace. Some of these differences added to Mr. Brett's (ex-guitar player) departure from the band. He now owns Epitaph Records full-time, the label that launched the band's first albums. There does not seem to be too much animosity between them. Graffin

"When you've been punk as long as we have, you have to be punk. By default. What else could you do?

A Religious Experience With Some Punks

By Gus Peña

tells how they were working at two different ideas and eventually they parted ways. Greg Graffin feels obligated to his fans saying, "I wouldn't put out a record if I didn't think that it was better than the one last year." This came after I asked him which of the Bad Religion records was his favorite. He sits in the tour bus and corresponds with about 8,000 cyber-fans by way of his laptop.

A lot of bands fizzle out by their second record, but that's not the case with Bad Religion. The Grey Race sounds as enthusiastic as their first, only with a lot better production. I mean, they did have Ric Ocasek helping to produce the thing. They just did a video for 'A Walk" as well as "Punk Rock Song". They approach videomaking the same way that they do everything else; they have fun. These two videos were produced by a Theology student from San Diego who is an old friend of Graffin's. Brian describes the video "It was his vision. No one shows our videos anyway. Why spend a lot of money just to do what is basically a commercial?" He continues, "We do videos because it's fun. "Buzz Clip" is not an aspect in our lives." Jay interjects, "An album should be the same way." They do what they do because basically they love to do it and it even shows. Speaking for myself, the videos are great and a lot more entertaining than most of what is buzz clipped.

As my time came to a close I could see that what they have been doing for the last 15 years was enriching their personalities and then just adding them into their music. It's not often that we find a group of people each as interesting as the next in one band. Webster's New World Dictionary defines "punk" as a) any person regarded as insignificant, inexperienced or presumptuous and, b) a style, characterized by motley clothes and oddly clipped hair. I guess Noah Webster died before he could get a copy of any Bad Religion recording... too bad for him. These guys are punk. They are what punk is about even though they don't have motley clothing and funny haircuts (well, except Brian).

amorphis

FINLAND'S AMBASSADORS TO THE ROCK WORLD ARE BACK, with 3 new band members, an electric sitar, a chordian, and a meta-prog-rock opus called *Elegy*. While the band continues to draw on traditional Finn poetry for lyrics, they've freed themselves from the confines of folk-y death metal and have gone flying off on an exo-terrestrial trajectory - out out out to the deepest recesses of tubular 70's space.

ALTHOUGH AMORPHIS SITES HEADTRIPPERS LIKE PINK FLOYD, Deep Purple and Nectar as main influences, *Elegy* isn't all retro psychedelia; it's more like Cosmic Amalgamate. Popular 90's rock, metal, and Finnish folk are synthesized into one, with raga-style riffs and thumping middle eastern rhythms thrown in for good measure. And the fact that this combination doesn't come out a gruesome technicolor nightmare bears testimony to the genius of Amorphis' song-welding abilities. Esa, the band's lead guitarist, made it all sound like no big deal: "The songs just happened. We had a certain set of things in mind, and then would try them as a band, and songs just came out natural in that way. And that's usually what we do. Some one comes in with something they've worked on at home, then brings it out at the rehearsal place, and everyone adds something from there."

ALL THE HARMONIZING AND STYLE-WEAVING THAT WENT ON in the "rehearsal place" have resulted in these huge and orchestrated anthems that seem designed specifically for mega-stadiums. If you close you're eyes while listening to the piano and airy taser guitar lead-in on the title track, the image of hundreds of flaming lighters waving back and forth immediately comes to mind, then all those dark and lumpy forms which are couples making out in the balcony.

CERTAINLY, ONE OF THE CRUCIAL ELEMENTS TO BANDS LIKE Pink Floyd were their heavily theatrical live shows: giant inflatable pigs flying out of the sky, 3-d laser lights, etc. Is Amorphis planning to visually, as well as audially, moog the minds of hapless metal fans? "Well yes, it would be great, some day, to do the same kind of production. Now we are working with a really good live guy in Finland, who is also a freak, and knows very many good visual things. We will use him in the future to make a good visual side to our show."

70'S TRIP ROCK ALSO GOT A LOT OF ITS SPATIAL VASTNESS FROM THE ANALOG RECORDing equipment which was being used at the time, and from scratchy vinyl's built-in distancing effects. I asked Esa how they avoided the ultra-hot and flat sound that comes blaring out of today's digital rock studios. "We knew quite well what kind of sound we wanted before we got into the studio, so it was quite easy to get all those spacey sounds. If you have a good analog FX synthesizer and amplifier, and know how to use them, a 70's sound is quite easy. And that's a whole different world than what the new way is...there is so much digital, so many high tech things. Somehow doing music with computers doesn't mean much to us, there's nothing real in that music." Their equipment purism extends to their amps which are tube only, of course, with "no fake distortion pedals."

TWO OF THE SONGS ON *ELEGY*, "MY KANTELE" AND "WEEPER ON THE SHORE," ARE done in the power-folk style of Amorphis' previous album, "Tales From the Thousand Lakes," with heavy guitars dragging down medieval jigs and grievous death vocals. These tracks seem the most successful at conveying the cold-gray-aloneness of the ancient `Kanteletar" poems which the band uses as lyrics. As Esa said, "the Finnish nature is quite depressive, especially in the winter when the sun doesn't shine at all." He went on: "The lyrics are very important for us, and on *Elegy,* there's a story behind every song. They are not the typical heavy lyrics about violence and death." One especially dismal story is "Better Unborn," and some of the lyrics go like this: "If I'd died a three-night-old/ Been lost in my swaddling band/ I'd have needed but a span of cloth/ A span more of wood/ But a cubit of good earth/ Two words from the priest/ Three verses from the cantor/ One clang from the Bell."

DESPITE THE FACT THAT THE LYRICS ARE THE EPITOME OF TRADITIONAL FINNISH CULTURE, the band still feels strongly about singing them in English. "I don't think we are going to use Finnish language because it's so strange. It's not even like an English-type language cause the roots are much more into Hungary and Russia. It's quite hard to start to arrange Finnish language into typical forms of music. It might sound quite silly, at least in our ears."

SINCE *TALES* CAME OUT, LOTS OF OTHER SCANDINAVIAN BANDS HAVE BEGUN incorporating folk melodies into their metal songs, but increasingly connect the old Northland tunes with extreme nationalist rhetoric. Esa agreed that "many bands started doing this same kind of thing, but are now singing about very stupid areas like killing each other and shit like that. What we hope with "Elegy" is...that we have gone one step further, and we hope we can be an example for other bands - to take risks with music and do what feels right to do."

ELEGY CLOSES WITH AN ACOUSTIC VERSION OF "My Kantele" which is pretty near impossible to resist, analyze, or critique; it's just a really beautiful song that's pure listening pleasure, like entering into "Houses of the Holy" on the B-side. I asked Esa if they would consider doing an all-acoustic record. "We like a lot the acoustic stuff, and I think in the near future we are going to record more acoustic songs. We noticed that it is quite natural for us to play that way...."

YEAH, THESE GUYS ARE SO COOL AND ALL-NATURAL. Look for them on tour in the US at the end of 1996, and keep an eye out for an "Against Widows" videos that will be shot this summer. Visuals should include "some nice nature - some old wood boats, some forests, and lakes, of course - mixed with live show stuff." – ***Spider***

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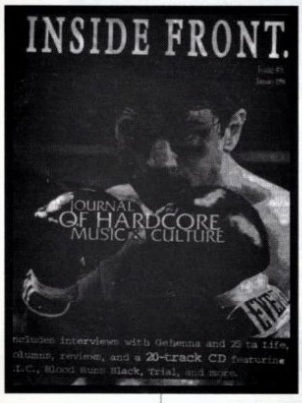
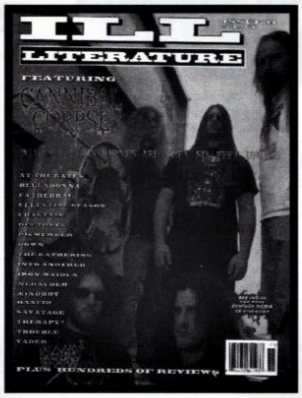
Inside Front
III Literature
Bum Rush

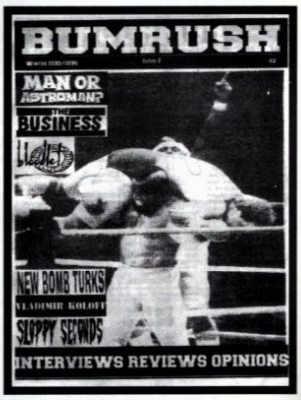
It's a fact, hardcore and metal zines come a dime a dozen and half of them ain't worth shit. Politics always seem to play a major role in this arena leaving the reader with dishonest views from the band's best bud. However, there are a few things that came my way which ultimately pleased me in the end. The first is **Inside Front #8**. This 40+ page newsprint zine claims to be a "Journal Of Hardcore Music & Culture" which for the most part it is. Like the zine Heart Attack, Inside Front tends to cover lesser known hardcore/emo bands rather than the bigger well known acts. Issue #8 is loaded with useful information via scene reports (Belgium, Japan and Massachusetts) and a news/contacts page. Politics play a major role not only in the editorials, but also in the interviews. Just check out the Gehenna interview were they claim Victory Records is out to make big bucks off hardcore, and how they pose a threat to the scene, blah, blah, blah. 25 Ta Life also appears with a revealing q&a about Vato Rick's (25 Ta Life vocalist) history where he speaks openly about his mistakes in the past including doing time for drugs (heroin & crack) and helping Roger Miret (Agnostic Front vocalist) rebuild his house. The review section is extensive, giving at times brutally honest reviews of demos, cds and zines. Sometimes the reviews get a little too political for my taste concentrating on the bands lyrics and look rather than their music. And if that isn't enough it comes with a cd featuring some great underrated hardcore acts like Backlash, OLC, Blood Runs Black, Abhinanda and Lash Out. Send $4 in The United States or $6 elsewhere to Inland Empire Productions • 2695 Rangewood Drive • Atlanta, GA • 30345



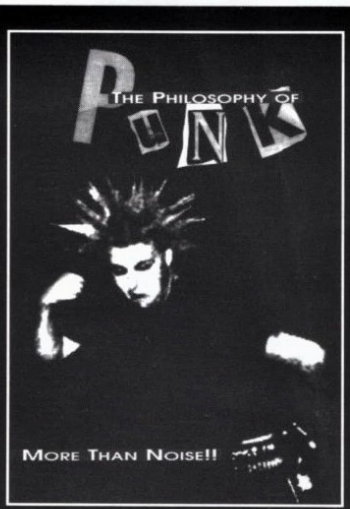
For those of you who really dig your metal, **III Literature #11** is a must have. Over 150 pages of news, reviews and interviews. This issue features Cannibal Corpse, At The Gates, Belladonna (yuk), Cathedral, Celestial Season, Chastian, Dismember, Down, The Gathering, Iron Maiden (they're still alive?), Savatage, Trouble and Vader. They've also thrown in a little Rancid, Into Another, Deftones and Therapy (blah) for the open-minded Longhair. While I do love the size of this magazine, I think after reading through about 10 interviews it gets a little old. Maybe putting in some playlists, odd articles or black metal crossword puzzles might do the trick. The review section is enormous with hundreds of reviews of demos, eps and full lengths. Get your act together and grab yourself a copy of the only magazine that could have Metal Maniacs... BANKRUPT! Send $3.95 in The United States or $5.95 elsewhere to PO Box 480275 • Los Angeles, CA • 90048



Last but not least is the almighty **Bumrush #2.** Why are they almighty you ask? Well, they have the guts to review a record by the white power band Max Resist and the Hooligans and not rip it up because of their political views, they're not ashamed to admit they dig Rancid and they put together an interesting, easy to read publication with a sense of humor. Interviews with The Business, Bloodlet, New Bomb Turks and Sloppy Seconds are informative and funny. There's also an interview with wrestler Vladimir Koloff (The Russian Assassin) which may interest a few of you. My favorite section in here is "Speaking Out" where the Bumrush crew rank on certain topics. This issues victims are Steve from Equal Vision, Sick Of It All and kids who stand on the stage while bands are playing. The news and review sections are nice and long with lots of photos. If your a P.C. type without a sense of humor, ignore this. However, if you enjoy a zine full of laughs and information do the opposite. Send $3 in The United States or $5 elsewhere to 40 East Main Street #121 • Newark, DE • 19711 or email at bumrush999@aol.com



Here is a list of other zines and some of the bands featured in them worth looking into. **Function #1** *Both Worlds, H2O, Killing Time & Ensign* • PO Box 596 • 19 Lincoln Ave. • Crompond, NY • 10517 – **Breakout #1** *AFI, Redemption 87 & Powerhouse* • 2018 Shattuck Ave. #19 • Berkeley, CA • 94704 – **Rust #3** *Ian Mackaye, Shift & Guilt* • PO Box 2293 • Seattle, WA • 98111-2293 – **Spontaneous Combustion #17** *Jodie Fosters Army, Pigface, Offspring & 7 Seconds* • 3943 Cumnor Rd. • Downers Grove, IL • 60515 – **Rubberneck #7** *Life Of Agony, 454 Big Block, DFL & Meshugga* • 1184 E. 33rd St. • San Bernardino, CA • 92404 – **Lollipop #23** *Lagwagon, Rentals & At The Gates* • PO Box 147 • Boston, MA • 02123 – **Suburban Voice #38** *Swinging Utters, Civ, Ignite & No Means No* (with 7" featuring Rhythm Collision and Hellbender) • PO Box 2746 • Lynn, MA • 01903 – **Hellbender #8** *Dance Hall Crashers, NOFX, Weston & Toasters* • PO Box 547 • Vails Gate, NY • 12584 – **Spank #15** *Gameface, Sicko, Tiltwheel & Supersuckers* • 1004 Rose Ave. • Des Moines, IA • 50315-3000 – **Midwest Metal #12** *Merauder, Internal Bleeding, Life Of Agony & Mindrot* • 120 Broadview Village Sq. • Ste. 406 • Broadview, IL • 60153 – **Hardware #8** *Enrage, Pushead, Ignite & Half Off* • 467 Valley St. Apt. 7D • Maplewood, NJ • 07040 – **Jersey Beat #56** *Abc No Rio, Hell No, Chisel & Melting Hopefuls* • 418 Gregory Ave. • Weehawken, NJ • 07087 – *Met*



The Philosophy Of Punk

The author Craig O'Hara, originally wrote this awesome documentation of 80's hardcore and punk for college credit. But like many things within these scenes, what usually starts out as a hobby or release from boredom may eventually end up making in impact on the entire world, small scale of course. Before moving up to the almighty press, *The Philosophy Of Punk* was sold, traded and given away in it's xeroxed form for quite a few years. So now we have the first legitimate press run of 3000 with one sitting right in my happy little lap. So what do I think of this you ask? It's awesome. Everything from the "Media's Misrepresentation" of punk which tells of all the old sitcoms and talk shows using punk as their one time topic of disgust to "Skinheads and Racism" where an old quote from Agnostic Front have them sounding like the second coming of Skrewdriver. Anarchism, gender issues, environmentalism and fanzines are also major topics of the written word. Featuring loads of photos of bands like Ruin, COC, Poison Idea, Youth Brigade and SNFU it's obvious that America is the focal point here, even though there is mention of Crass, Discharge and Chumbawamba. I would say this book is essential for anyone interested in the roots of American punk and hardcore. And if you're an old punker, it's worth getting just for the sake of conversation and nostalgia. If you have trouble finding this title contact: AK Press • PO Box 40682 • San Francisco, CA • 94140 or AK Press • 22 Lutton Place • Edinburgh, Scotland • EH8 9PE

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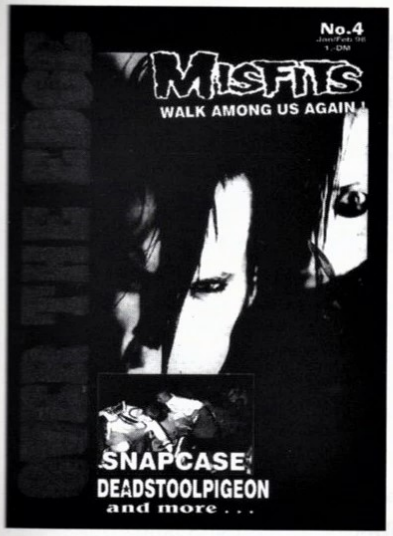
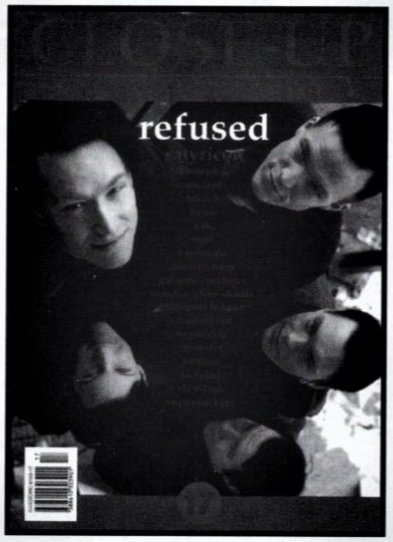


Over The Edge #4 is a fanzine out of Germany that really seems to have a grip on what's going on stateside. Opening up this 30+ page zine are three pages of news and views which mainly cover the East Coast and German hardcore scenes. Following the news is a 3-page interview with Jerry Only of The Misfits who takes time out to bash his once good buddy / bandmate Glenn Danzig. Snapcase is interviewed next (yawn), followed by a short but sweet q&a with Roger Miret of Agnostic Front. Other than that there's small interviews with Tree and Dead Stool Pigeon, reviews and environmental articles. For those of you who like quality, the articles are laid out nicely on glossy stock and the photos are for the most part clear as a bell. Hagelberger Str. 48 • 10965, Berlin • Germany.



Most of you are probably illiterate when it comes to reading Swedish, however, if you're not, **Close Up #17** is a must have. Big and small bands are given equal exposure in this 100 page, glossy magazine. Hardcore locals like Refused and Breach appear alongside ancient punks The Exploited and California's Voodoo Glow Skulls. Amorphis, Satyricon, Ancient Rites, Cardinal Sin and others represent the experimetal scene, while Unsane and Supersuckers wave the American Flag. I, like most of you, can't understand anything in here other than the photos (many of black capes, spikes and white face paint) so as far as their writing skills go I'm clueless. The last page is a list of every band, label and distributor mentioned within the issue. And, as always, it comes with a CD. This one is a sampler from four labels: Bird Nest, Desperate Fight, Ampersand and Kamel. Some bands you'll find here are Upstartz, Final Exit, Abhinanda and Mogel. Box 2284 • 600 02 Norrkoping • Spiralenhuset, Drottninggatan 63 A • Sweden – *Met*

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THE ALL THAT SEVEN INCH REVIEW

Stampin' Ground
Dawn Of Night

Here we have three songs of pure hardcore that plays second to none in this genre. The UK's Stampin' Ground unleash massive hardcore explosions that's comparable to Integrity and Earth Crisis, but with a little less influence from the metal world. Lyrically they focus on environmental and political issues (racism, animal rights, etc.) without coming off too preachy like you know who. Victory kids...consume! ***Days Of Fury*** – *Jim O'Brien*

Armchair Martian

Although this only has two cuts on it I still think it's a must for all the Garden Variety and Revelation Records (new roster) types. Even though Armchair Martian border on "college rock/alternative" I think there's enough of that 80's punk vibe (Husker Du) going on to separate them from the typical boring bunch. Stephan Egerton and Jason Livermore from All produced this bad boy, and word has it they (All) will be doing a split ep with these fellas soon. Oops, I just stumbled across a hidden track which makes this a three song ep. What a bargain! ***Headhunter/Cargo*** – *Al Meltzer*

NRA
Another Day At Work

This is relatively simple, melodic hardcore. "Another Day At Work" is drawn-out and the lyrics are sparse so lines are repeated over and over, which is pretty boring or "classic punk" depending on how you look at it. "Sex Sells" is faster and reminiscent of early 7 Seconds, but has the same repeated phrases as does "Written Shit." If you want a blast from the past of music that won't make you think too hard, then this is for you. I prefer something more challenging. Of course Green Day has sold millions of records, so maybe NRA will open up for them at an arena near you. Probably not though. ***Off Time*** – *Chris Bors*

Splinter
Scathed

Splinter hail from Akron, Ohio and will hopefully gain some recognition with this piece of wax. There's only two songs, but they're good, and there are enough tempo changes to hold your interest. Their bio states that they have maintained the sound of full blown metal with the primitive ferocity of traditional hardcore since their inception in 1991. Side A's track, "Oneiros Suture," has a cool sample at the end of the song, claiming "real men curse." The flip side's track, "One Thousand Words," is even better, with more of a metal feel. This sounds like a lot of Victory material. Great packaging with highly detailed painted artwork and a gatefold cover. Buy this. ***Stormstrike*** – *Chris Bors*

Turmoil
Evolution Of Lies

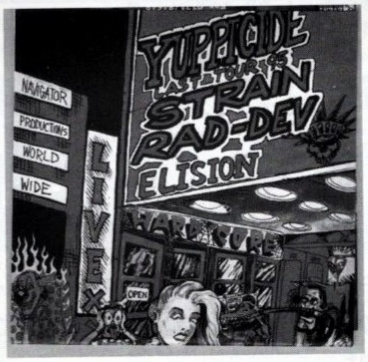
This really suprised me, because I heard they were on Century Media, they were hardcore and usually when you put those two together you wind up with complete shit. However, judging by this sample of Turmoil who fuse hardcore, metal, emo and noise (Deadguy meets Snapcase) together majestically, I believe there's hope for the label. Definately something for the Victory Records crowd, and if that ain't enough, the artwork and packaging are top notch too. ***Treadwater*** – *Larry Kane*

Strung Out/Blount

Blount like every other band from Southern California play melodic punk rock. Here they serve up two tracks of that, but with a little more hardcore flavor ala Screw 32 and AFI. Strung offer only one track which falls into the "I think Down By Law are great" category. You know, smooth, nicely sung punk rock that preppie girls like. I would't go crazy looking for this, but if you come across it grab it. It's not half bad. ***Fearless*** – *Jim O'Brien*

Yuppicide/Strain/Radical Development/Elision

The first side I put on really hurt my ears, and the only people I blame for this is me for not trusting my judgement and Strain for putting out the worst (boring, thoughtless hardcore with a singer who sounds like he has marbles in his mouth) shit I heard in awhile. Next up is Elision who mesh hardcore rage and emotion nicely. Moving on to slab o' vinyl #2 I'm bombarded by Radical Development who steal the show here with their brand of 80's style hardcore punk that could easily please a spiked hair freak or X on the hand youngster. Closing this is NYC's Yuppicide with 3 live tracks. I must say I've never been a big fan of their second rate NYHC meets SNFU sound, and I still ain't. God rest their souls. ***Navigator*** – *Jim O'Brien*



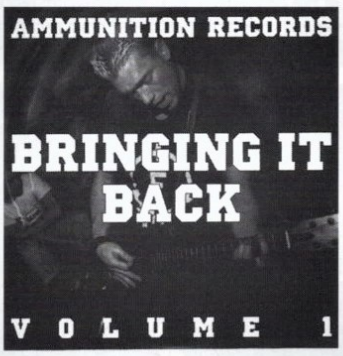
Daisycutter b/w Cavity
Soulflour/Damaged III

If you're a fan of the Butthole Surfers, you might like Cavity. "Soulflour" is extreme noise with samples of voices backed by a semi-coherent beat. I can't say that this one song is very satisfying however. I'd like to hear more from this band to see if they have some diversity. Daisycutter is similar to Cavity in their approach, but the vocals are more audible, which helps a lot. "Damaged III" is a really whacked song about several different animals, a deer and a dog, biting a guy who is just minding his own business, driving along, and happens to smack a deer. He thinks the deer is dead, so he puts it in his car, only to find out the deer is still alive and kicking. After getting bit in

the neck by the deer, he meets up with a dog that bites him in the leg. Of course he has to kill the dog with a tire iron. This is very strange and reminds me of Big Black. The singer sounds like the father in the movie *Friday*. Cavity impressed me a lot. ***Starcrunch*** – *Chris Bors*

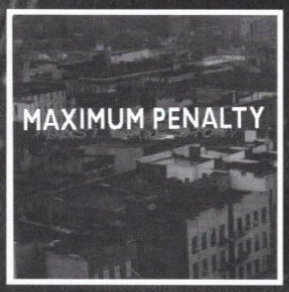
Indecision/Shutdown
Youth Crew 95
This thing has old school written all over it from the cheaply xeroxed cover to the hard hitting music these youngsters produce. While both bands are quite similar in sound (Brooklyn Straight-Edge Hardcore) Indecision tends to adopt more modern hardcore grooves, while Shutdown run off in the other direction treading on speedier ground. Support the scene, support the youth, keep it real and if that don't cut it, cough up the $3 to get this. ***Back To Basics*** – *Met*

Outspoken/Ignite/Blackspot/Remain
Bringing It Back Volume 1
This ep should do very well in the hardcore underworld due to it's mix of styles and caliber of bands. For all the emo-core kids, Outspoken and Remain bust on the set with one song each both full of, you guessed it, power and emotion. Ignite and Blackspot also possess their share of power but on a higher level. Ignite as you may know contains ex-members of No For An Answer and Uniform Choice and like their prevoius bands they play 80's influenced Cali-Core. Blackspot are similar to Ignite, but with a bit more rage. A hardcore must have. ***Ammunition*** – *Larry Kane*



The Promise Ring/Texas is the Reason
What do you get when you put two of the most impressive bands onto one slab of vinyl? Probably one of the best split 7"s to ever be released. Each band contributes one unreleased track to give you a nice taste for each bands upcoming full length albums. Milwaukee's Promise Ring are one of the most "promising" new bands to come along. They over flow with raw, jagged, and melodic emotions and music. This track shows a more powerful side of Promise Ring, still it's catchiness is undeniably beautiful. New York City's Texas is the Reason lay down a track that will literally wrench whatever's left of the emotion in your heart out and leave you with a sense of empowerment from it all. This song by far surpasses the material on their debut ep on Revelation Records. This song encompasses Texas's well known sound of thick, full, and melodic music that has got enough emotion in it to bring you to tears. This split 7" is constructed for those who love emotional music and will undoubtedly please any ear it touches. ***Jade Tree*** – *Craig Chapman*

hardcore as a mutha fugga!



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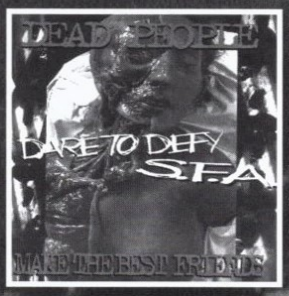

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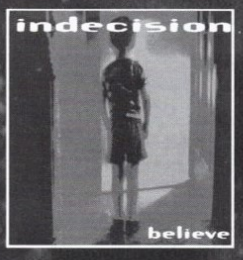
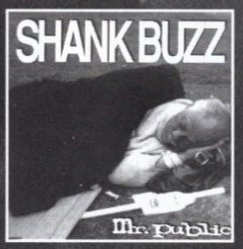


INDECISION • *I BELIEVE*



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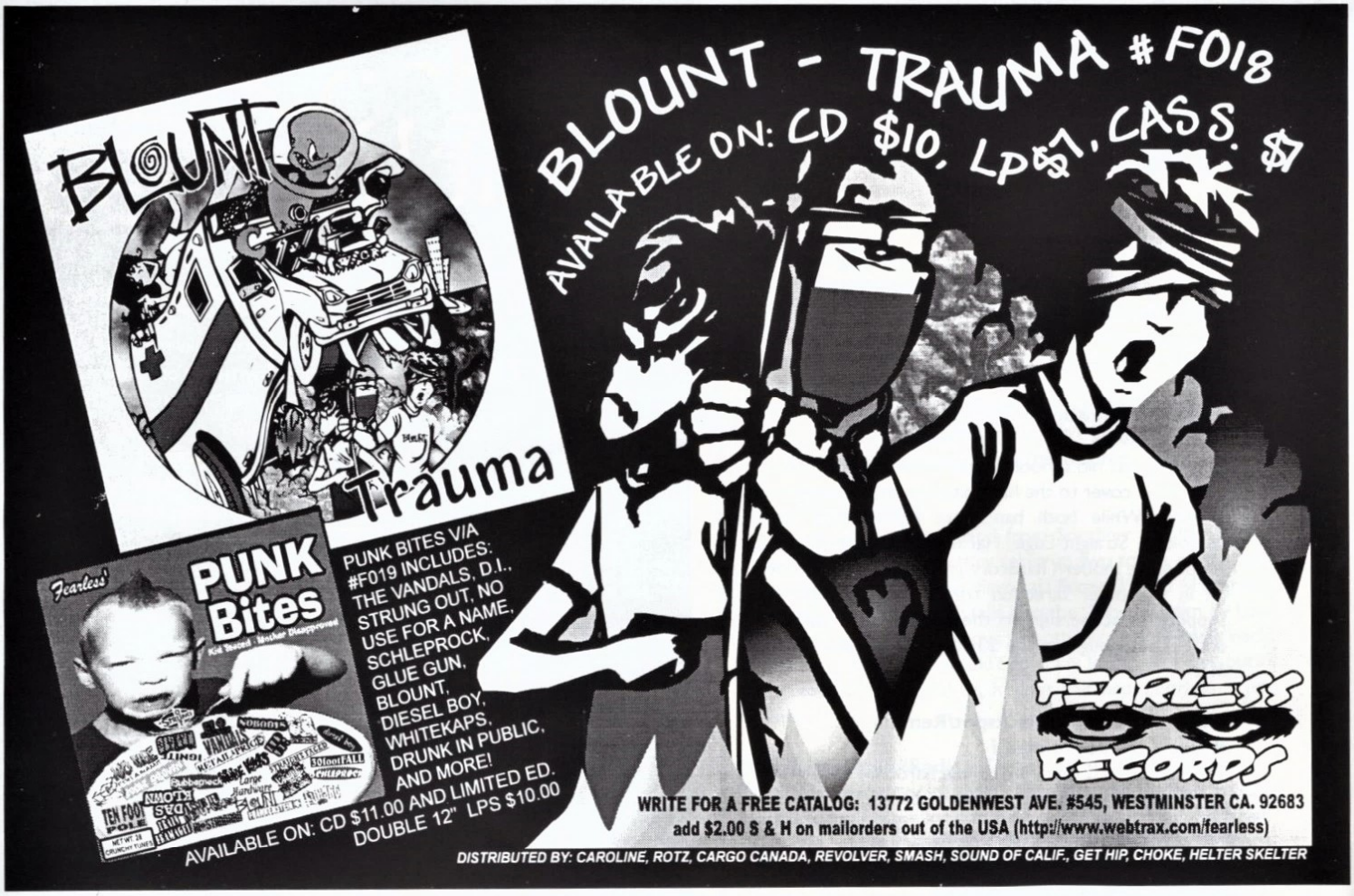
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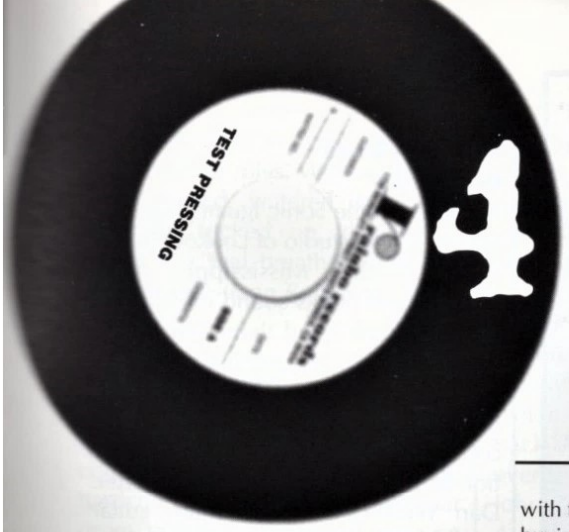
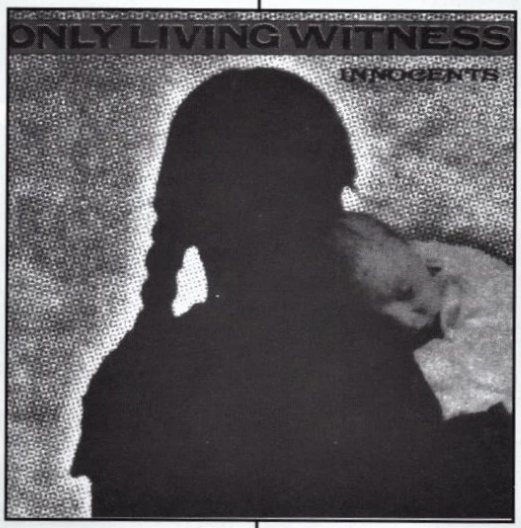


the record

Only Living Witness *Innocents*

When I first got this record I was filled with the gnawing dread that all people fear when buying the sophomore effort of a band who's first album you thought was brilliant and you wonder if they can top that or at least keep up with it. I felt like the first time I saw the Godfather 11 after seeing the Godfather and fearing that it would butcher the beauty of the first movie. However, I decided to push on through my fear of a bad record syndrome and put on *Innocents*, the latest offering from Only Living Witness, From the first shattering guitar sounds until the end of the last sound on the record I sat totally in awe of the record I was hearing.

Only Living Witness (I will refer to them for the rest of the review as Witness) have not only made another amazing record they have done something that so few bands ever do, they have grown as musicians. The first Witness record (Prone Mortal Form) was very produced and to me any other band might have gotten lost in the production, but the strength of the songs on *Prone Mortal Form* made it instead a full on assault in the genre of heavy music. It wasn't metal and it wasn't hardcore but it was something you liked to hear and it defied any type of pigeon-hole. On Innocents, Witness have tightened up their song writing skills and abandoned the crisp, produced sound for a heavier, dirtier very Sabbath meets Kyuss sound. To me it totally brings out the gifted song writing of Eric Stevenson (Drums) and Craig Silverman (Guitar) because the songs seem more at ease and essentially more powerful. The second track, "Knew Her Gone" is easily one of the most moving and emotional songs I've come across in over twelve years of listening to records.

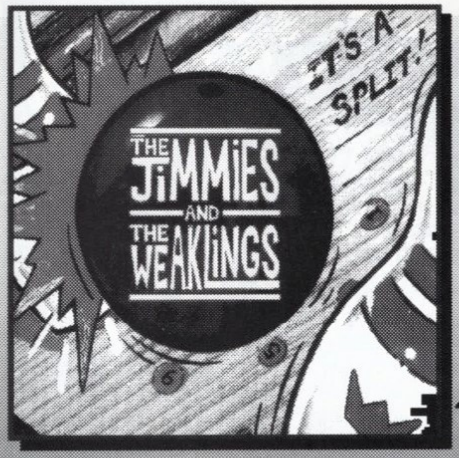


Jonah Jenkins has also been allowed to experiment with his ideas and the voice that launched a thousand long trips in my Walkman has grown and become more of a part of the musical surroundings. I mean let's face it, in a world full of "Droppin' mad suckaaaz" hardcrap it is Jonah's voice that first slaps you around when listening to Prone Mortal Form, However, with *Innocents* Jonah's voice blends and becomes more ingrained in the infrastructure of the music, making each song a juggernaut within itself. Once ingrained you find yourself more able to really hear what the lyrics are saying and you can feel the depth of pride and commitment that each word has towards the song.

On top of really great song writing Witness now seems to have found a sound they're more comfortable with, almost as if song writing has gotten easier for them. The thick, heavy and monolithic sounds of *Innocents* sounds more like the discovery of a sound then the desperate attempt to copy what's hot as many other bands do. The Bass is mixed a little low and occasionally the vocals get washed out beneath the cymbals but in an odd way it seems to add to the ambiance of the record. Witness has come from a very metallic sounding start and arrived within their own style of aggressive, heavy and intoxicating music. I guess the best way to describe this record is a small town in the middle of nowhere being stricken by the worst snow blizzard ever. There is no sound but the heavy howling of the wind and you can feel a weight hanging in the air but you can't touch it. Same can be said of Witness and *Innocents*. The music is heavy without relying on too much "Crunch" and it's oddly haunting and desolate.

Innocents is one of the few truly emotional records I've heard in a long time. I mean just listen to "Freaklaw', "Hank Crane" or "Downpour" and tell me that Only Living Witness haven't written an album that is as close to spiritual as I think music gets. As for the breakup of the band, it is upsetting and fucked up but it's also nobodies business but theirs. The band decided to go their separate ways and instead of chastising them for it just sit back and enjoy the two amazing albums they've given us. They will be missed. – ***Iann Robinson***

IT'S A SPLIT!



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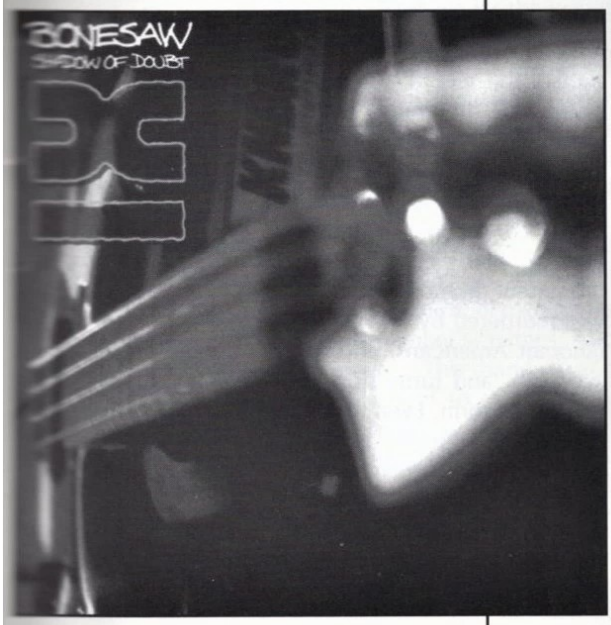
Behind Bars
Recorded at the Sonic Iguana, the official recording studio of Lookout Bands East of the Mississippi, these Chicagoland punks sound more like a Fat or Epitaph band than their neighborhood punks, Screeching Weasel or the Vindictives. Dennis Buckley belts out some pretty soulful melodic tunes backed by the high energy rhythm section of Joe Principe and Glenn Porter. Dan Wleklinski's razor sharp guitar lends the muscle to the stop and go song structures. Lyrically, these guys emote about girls like Milo (Descendents) used to. You can sense that somebody fucked over these bitter punks. Altogether this is just the kind of rip-snorting angry suburban punk rock that makes you want to borrow your Dad's car and give your ex-girlfriend's house a lawn job. Well done gents. P.S. There's a super secret version of an old Minor Threat song hidden somewhere on this disc. ***Hopeless*** – *Eric Thies*

The A.G.'s
This Earth Sucks
This earth may suck but this band fucking rules. Here we have punk rock as god intended it to be; fast, loud, powerful and devoid of pop flash and shininess. The A.G.'s have unleashed on us 34 songs of amazing punk rock in just under 38 minutes....that rules!! The record, *This Earth Sucks*, is a compilation of 7-inches and other stuff from these guys before they split up and some of them became Doc Hopper. The production is sort of choppy and a little tinny, but I think it was meant to sound like that. The best thing about this album is that it's just a bunch of guys who decided to bang out punk rock songs for the fuck of it. There's no super production, no layered melodies and no super pretty boy singer shaking his head around while he sings like he has some kind of tick. The A.G's are what punk rock started out to be and they have the same kind of feeling to them that the early Black Flag stuff had. It's basically fuck you music and that's what it's all about. No flash, no bullshit, just busting out the music you feel the most passionate about and keeping the integrity that motivated you in the first place. I'm not a huge Doc Hopper fan so I'm not really sure what happened after The A.G.'s broke

up but what they've done while they were together rules. With punk rock being diluted, watered down and generally fucked up, this A.G.'s record is a real breath of fresh air. ***Ringing Ear*** – *Iann Robinson*

Bonesaw
Shadow Of Doubt
The Lost & Found label has always had a reputation for putting out complete shit when it comes to hardcore. However in the past year or so they have been cleaning up their act a little with bands like Damnation, Battery, Brightside and now Bonesaw. Like many of bands spewed out before them, Bonesaw use New York style hardcore as a



safe zone. Chugga-chugga metallic riffs are abundant, but are not relied on to keep the heaviness happening. Guitar harmonies turn to breakneck hatecore thrash in an instant. Off-time riffing is also used, but not overdone to keep the rugged grooves. As you may know not all records are perfect and *Shadow Of Doubt* is no exception to the rule. Overall, this is quite a powerful release, nevertheless at times certain songs ("Forgotten Hero" and "Hiding") tend to bore easily due to lack of dramatics and energy. Fans of Point Blank and Hold True take note, Bonesaw features ex-members of both. Closing this disc is a silly ass sample of The Brady Bunch theme song which runs right into a Brady Bunch cover ("Sunshine Day") played with extreme ferocity only to end with The Brady's kicking out the final notes. ***Lost & Found*** – *Met*

Both Worlds
Beyond Zero Gravity
Finally! The long anticipated project that has been shelved and on the back burner for what seems like forever featuring ex-Cro Mags vocalist-John Joseph has finally arrived. This 4 song mini-CD features fellow hardcore superstars A.J. Novello & Pokey (Leeway) handling the guitar and drums respectively as well as Eddie Coen (ex-Murphy's Law) completing the mix on bass duties .Figuring that Both Worlds would bank in on the "super-lineup" itself and release something commercially deafening and sickening to be plastered all over MTV, they have decided to stick to the basics (and what they know best) and put out a solid HC record with enough grooves to keep anyone from sleepin on 'em. Personal favorite and sure-to-be crowd pleaser "Militant" sets this off with a straightforward punch to the jugular musically and vocally which throughout this record tends to lean towards the more influential and spiritual side of John Joseph which he's always been known best for. Now before you sit back and catch your breath, they rip right into "Flip The Switch Fantastic" which keeps that same upbeat heavy pace as "Militant" but throw a catchy chorus up in there with *Alpha-Omega* guitarist Gabby taking a stab at the back up vocal chores. The pounding fury underlying the psychedelic vocal effects on "Over The Edge" leave you wondering when and if Both Worlds plan on easing up on ya bit, but close this solid debut out with "Visions (In The Minds Eye)"-all crunch intact. Long anticipated, well received. ***Another Planet*** – *Les*

short cuts

Short Cuts review policy is as follows: We don't care where your from, what you do with your privates or how "unlike any band" you are. All we care about is spreading the word, whether good or bad. If your band didn't get in here it means you really suck, but we felt sorry for you cuz you seem like your nice and try real hard or we just ran out of friggin' room.

Anal Cunt *40 More Reasons To Hate Us*
40 songs in 30 minutes, now that's what I call your moneys worth. But only if your into head shattering screaming over drunk-deathcrustcore. Standout cuts gotta be "Theme From Three's Company" and "Gloves Of Metal" which features Phil Anselmo of Pantera lending his throat. Look for A.C. on the upcoming Smiths tribute compilation *The World Still Won't Listen*. ***Earache*** – *Jonathan Jaspers*

Assfort *Ejaculation*
F.A.F.R! Fucking Assfort Fucking Rules! Write it on your scummy t-shirt, get it tattooed on your knuckles! It's true! These scrawny butts hail from Japan's crystal city and have come up with a righteous punk sound which gets retro with the inclusion of lots of classic 80's skate rock guitar. Yep - just like west coast heroes JFA or Philly's McRad. Although there are 18 songs on *Ejaculation*, the CD player reads them all as one, so I can't name my favorites, but I swear, they're all good. There are no lyrics either, but song titles run along the lines of "Diddly Shit," "Totally Insane," "Bell Money God," and "Royalty." Get a piece of this... ***Vinyl Japan*** – *Spider*

Black Light Rainbow *Black Light Rainbow*
For all you mack daddys out there into that White Zombie thang check out this Delaware 5 piece. These guys play loud, rockin' tunes that would move any dehydrated Lalapa–loser, but might leave a punk pissed. If you happen to get this, and can figure out what this vocalist is singin' about drop me a line. ***Chrome Fusion*** – *Larry Kane*

Disassociate *Controlled Power*
A lot of people have been waiting for this release and I'm one of them. yes, it was worth the wait. Ralphy Boy and crew rip through 16 tracks of pure noisecore that falls somewhere between Septic Death and Sheer Terror with a metal edge. A brutal release for hardcore, metalheads and punks alike. ***Devastating Soundworks*** – *Met*

Doughnuts *Equalize Nature*
Hey kids, it's time for the chugga chugga moshcore action stylings of the Doughnuts. This is the all female moshcore outfit from Sweden and they rule. I mean who could ask for more than moshcore from Swedish women!! Nothing ground breaking but some good grooves, solid hardcore stuff and the vocals are pretty okay. I may be blinded by the amazing aspect of swedishchickmoshcore but I think the Doughnuts rock and so does their record. ***Victory*** – *Iann Robinson* (***Editors Note*** – Will Iann ever give women bad press?)

Facepuller *Unauthorized Volume Dealers*
This sounds like Al Jorgensen (Ministry) singing for some band lost in a world of punk, metal and noise. 90% Distorted vocals and ringing/metallic guitars over odd (80's influenced punk) song structure with an industrial edge = Facepuller. ***Alternative Tentacles*** – *Larry Kane*

The Fumes *Self Appointed Guardian...*
These guys fargin' rock. Fans of early Adolescents, Upright Citizens and Angry Samoans will eat this up. The Fumes have a genuine 80's punk sound not found within this new breed of punk rock all stars. I heard the hype around Empty Records in the past, but ignored it. I don't think I'll make that mistake again. ***Empty*** – *Al Meltzer*

Converge
Caring And Killing
This band really has the blend of metal and hardcore perfected and should satisfy fans of both genres, although songs like "I Abstain" are more metal than traditional hardcore. There's a nice evil riff in "Shallow Breathing" that could be compared to *Hell Awaits era* Slayer. "Two Day Romance" has a melodic part before it breaks into a series of high pitched rifts. The only problem I have with this band is the vocals, because they get drowned out by the incredible power and musicianship of the other instruments. The vocals are intense, but are so high in octave that they can't match the power of the music. Granted they're somewhat unusual, but a little irritating. There are countless start and stop changes and shifts in these songs. If you're a fan of Snapcase you should check this out. Converge sounds as tight and professional as they do. This disc is over sixty-one minutes with sixteen songs. I caught a Helmet inspired riff here and this band can really do it all. The last three tracks may be from a previous release because the singer sounds different, but this is only a guess. ***Lost & Found*** – *Chris Bors*

Dark Tranquillity
The Gallery
Listening to Dark Tranquillity is kind of like going to a Riff Museum - there are so many riffs, and each is very finely wrought, every one a supreme example of the Ax Craft. It's pure awe and fascination for a while, but pretty soon all the excessive splendor makes your eyes glaze over and your brain gelified. *The Gallery* is DT's second full length release and is markedly less melodic than their first disc, *Skydancer*. Although there are some sad and beautiful folk-tune intros ("Lethe," "Mine is the Grandeur"), the tempo on the band's new material is very compressed and unrelenting, without the gut-wrenching breaks and winding atmospheric transitions of *Skydancer*. They have also stopped using strange key changes and off-tunings, which I thought added variation and better definition to their songs. These are minor disappointments though, and certainly shouldn't keep you from checking Dark Tranquillity out...they are truly the Lords and Masters of Swedish ultra-technical, and play rings around their more famous cohorts, At the Gates. ***Osmose*** – *Spider*

Edge of Sanity
Crimson
The fifth full-length offering from Sweden's Edge of Sanity is an epic death metal masterpiece. *Crimson* is a concept record, 40 minutes in length with a slight twist. It is only one track! (Sorry, no track skipping allowed.) The concept is a story based in the distant future about the last form of human life struggling against imminent death and destruction. I must say that the thought of a 40 minute song sounded lame to me at first, but in this case it's a killer 40 minute long song with many time and tempo changes, cello parts and it doesn't bore the listener at all. Vocalist/genius Dan Swanö delivers excellent death and melodic vocals as usual but this time he call on the help of Opeth's Mike Akerfeldt on a couple of sections. Too bad E.O.S. aren't as big in the States as they should be, they put at least 70% of the death metal here to shame. Pick up this or any of their records and see why. ***Black Mark*** – *Mike Scondotto*

Harvey Milk
Courtesy and Good Will Towards Men
A contemporary classic recording available on double 12-inch. Raw production, intrinsic ability, and a variety of facets to discover. From the beginning of this record, tension is the plasma propellant. Tension between vocalist and instrument, between lyrics and music, between chord changes, between instruments, between breaths – this record is full of innate intercommunication. At the start of the record, the music is almost sweet, yet still entirely ominous. It soon turns into a fight for mental normalcy. The drone of anxiety is embodied, is now tangible. Where another band might care about song structures, or melody, Harvey Milk (named after a prominent homosexual politician who was murdered by one of the millions of ignorant Americans) chooses the opposite path, and turns slow pulverization into an art form. Even when the guitar is acoustic, the poetry and sounds combine for a gut-wrenching result. The torment in the vocals never go away, whether he's singing like Tom Waits (on his deathbed) or (during the more Godflesh/Floor parts of the record) roar-

shortcuts

Gas Huffer *The Inhuman Ordeal Of Special Agent*
Being that this is supposed to be a short review, I'll do my best to get through to you how bad the new Gas Huffer record is. I suppose the Gas Huffer boys have been hanging out with the Epitaph guys a little too long because they went from being the premiere noise rock band they were, to the muddled pop punk outfit they are now. Basically this is paint by the numbers punk rock with a little breath of the once great Gas Huffer here and there. This album has great production but it's so contrived that you don't really care. ***Epitaph*** – *Iann Robinson*

H2O *Family*
This isn't what you would expect from this self proclaimed New York Hardcore act. Instead of filling a record with super heavy metal riffs and barked vocals, H2O come off more like a bunch of clean cut Cali punks. Bouncing Souls is a band that come close to the H2O sound, however H2O add more traditional 80's hardcore breaks and definitely come off better live. I expect these guys will tour with Rancid or Sick Of It All this summer being their all good mates. If so, get there early and check them out. ***Blackout*** – *Larry Kane*

Hypocrisy *Abducted*
These Swedes really dig diversity in their metal and show it here. Anything from short My Dying Bride-esque lullabies to speedy Emperor influenced attacks can be found. Although this LP is pretty brutal and the production top notch I can't help but think that they'll always be a few steps behind At The Gates. ***Relapse*** – *Jim O'Brien*

Nabat *Nati Per Niente*
What we have here is an Italian punk band (who sing in Italian) that has a lot in common with The Anti Nowhere League and The Business. Angry mid-paced punk jams with OI style backing vocals and a hardcore edge fill up much of this record while more melodic, sing alongs take over the rest. ***Banda Bonnot*** – *Met*

Naglfar *Vittra*
Long hair, black capes and millions of spikes and studs. That's right kids, we've got some black metal for your ass full of songs about the forest, darkness, blood and ancient stuff. While I may not be into all the evil shit aside the occasional sacrifice of some girls virginity, I still dig that eerie speed strumming that these type bands do so well. If you dig Darkthrone, Emperor and Hypocrisy you'll love these Swedish cats. ***W.A.R.*** – *Larry Kane*

Pitchshifter *Infotainment*
I only have a few lines to tell you how god awful this is but that should be plenty. Pitchshifter are another bullshit art rock, noise/industrial band and they suck horribly. All of these industrial losers should catch the vibe that they're just making noise and to call what they do music is just wrong. Pitchshifter have a well produced pile of shit on their hands that is both boring, repetitive and just plain bad. They include a CD-ROM so I'm hoping that you can use the interactive Pitchshifter program to build them a better band. BAH!! ***Earache*** – *Iann Robinson*

ing like a soul in *The Inferno*. The music, however, is at times almost beautiful, with organ, piano and simple tones providing a backdrop for this man's lament. I can't urge you enough to check this out, if you are into Eye Hate God, Melvins, et al. The sheer sorrow that hangs in every note (except the KISS "I Want You" reference, which was much appreciated, to lighten the mood of an otherwise completely disheartening full-length) makes me want to put my mouth around the end of a garden hose (that leads to the exhaust pipe of my running automobile) until I stop being. ***Reproductive*** – *Jonah Jenkins*

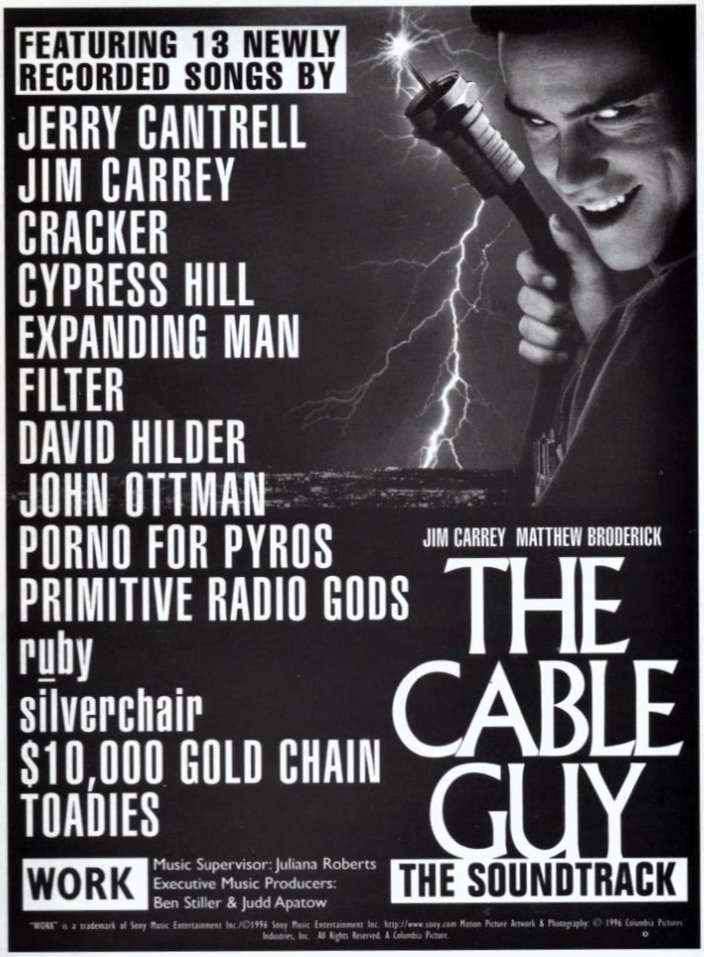
Hepcat
Scientific
Smooth, yet suitably rude, Hepcat is perfect music for sipping mai-tais with those little umbrellas at sunset, but also has that skankin' groove that makes your booty move. Sophisticated but not uppity, mellow but not Jell-o, good for hangin' with your girl but also good for cruisin' the boulevard, *Scientific* by Hepcat demonstrates the dynamics of good ska music. Perhaps it's the way the horns blow that makes it all come together. Maybe it's the authentic feel of the guitar tones. Maybe it's the way the bass walks the skavoovie avenue. Or maybe it's the beat that just can't be beat. Whatever it is, *Scientific* proves that the real feel of authentic ska is alive and well in the world today, and for that we should all give thanks. ***B.Y.O.*** – *Brian Brannon*

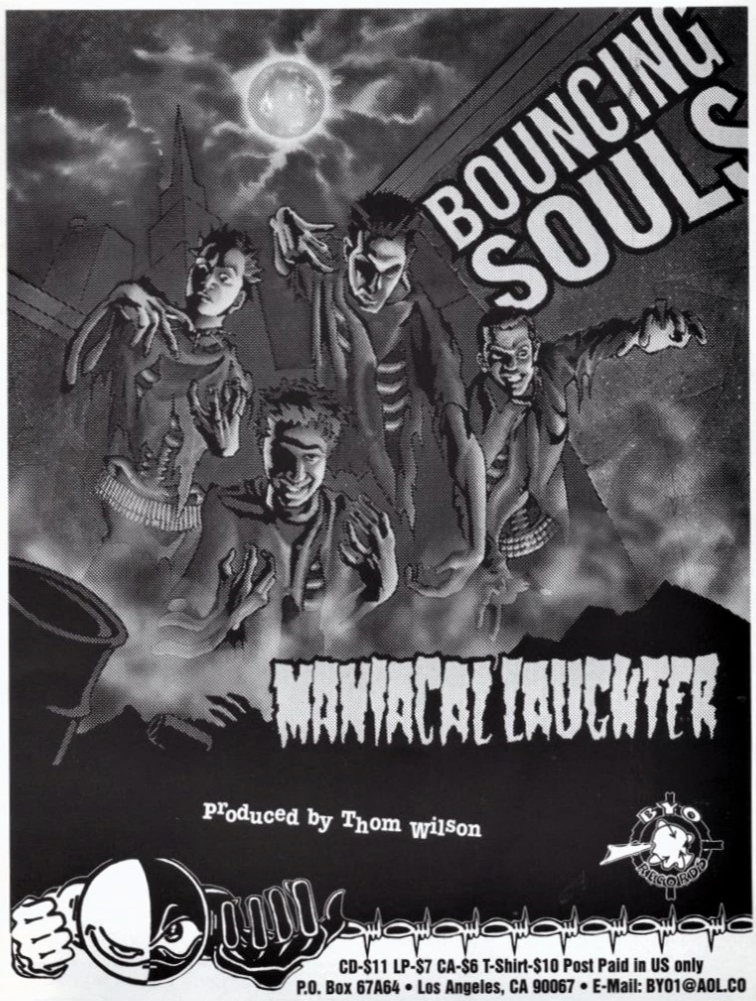
LUNGS
Better Class Of Losers
L.U.N.G.S. turn me off because of their gangster image and some of the band member's names, such as "Crime Cassara" and "Embryo". This band is a cross between Biohazard and Body Count so of course they've got that tough guy image and heavy as hell style that should appeal to lots of mall rats. These guys are good musicians, but the lyrics are pretty dumb. For example, take the line "I'm a fucking threat like a wild Chiapet" from "Crime Song". There's a dated reference to Jane's Addiction in "Uninvited" that is laughable. "From the top of the class to

Prong *Rude Awakening*
I can't believe I actually like this. Prong have really put together a nice album blending metal and industrial with their own little NYC edge. I'm sure you heard their sound before, if not think Ministry meets Sepultura. Damn Good! ***Sony*** – *Met*

Red Scare *1982-1988 As Promised*
I'm sure all the Maximum RNR and Flipside types are hip to this band. But for those of you who are new to the punk game hear this, The Lunachicks completely (possibly unknowingly) copped this bands style. This is premo California punk topped off with take charge femme vocals. Highly recommended for anyone into The Lunachicks, Vice Squad or X-Ray Spex even though some tracks have piss poor sound quality. ***Grand Theft Audio*** – *Jim O'Brien*

S.F.A. *Solice*
This has got to be one of the most underrated bands of all time to come out of NYC. From start to finish SFA blaze through hardcore/punk rock that reminds of old Black Flag mixed with Agnostic Front minus the egos. Buy this and find out what HATECORE is all about. ***We Bite*** – *Larry Kane*

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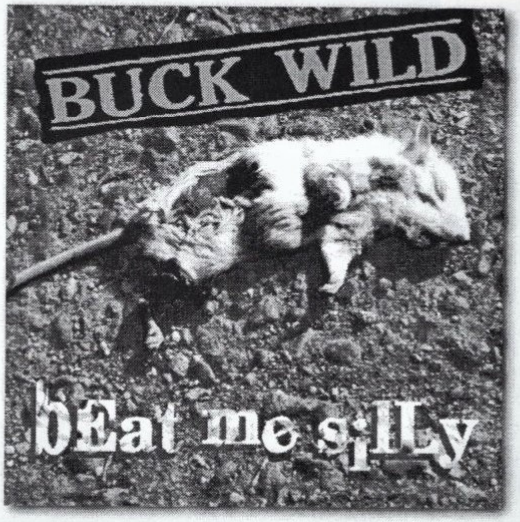

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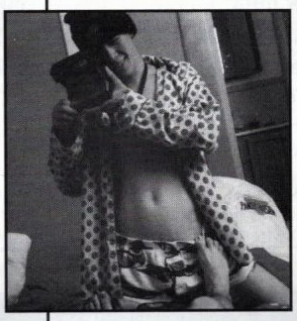
the bottom of the barrel scraping sides been caught stealing like Perry Farrell". Maybe I'm not down with this style, but this is really lame regardless. There's no questioning the skills of this band, but they could put them to more creative use. Who needs another Biohazard clone? Hip-hop hardcore is very limited and I reached my limit a long time before this record was over. I did like the eerie gothic keyboard background music in the second hidden track, but that's not enough to recommend an entire album. ***Pavement Music*** – *Chris Bors*

Mysticum
In The Streams Of Inferno
My pick for black metal release of '96 (so far) is Mysticum's *In The Streams Of Inferno*. Straight out of Norway, Mysticum combine techno/industrial with fierce and stylish black metal. Try to imagine Emperor crossed with Diablos Rising or Impaled Nazarene and you can get the picture. Originally signed to Deathlike Silence Productions (a label owned by the late Euronymous of Mayhem), Mysticum's debut release was a long time coming. Full Moon was the label that they had finally decided upon after splitting with DSP. All of the CD's drum tracks are computerized because "it destroys valued art" that would have been present with a "human" drummer (according to the very interesting bio.) Just when things seemed to be getting a little stagnant in the black metal scene, along comes Mysticum to devastate the competition. I highly recommend this one to all metal freaks. Join Mysticum in their quest to reach "Planet Satan." I have. ***Full Moon*** – *Mike Scondotto*

Octinomos
On The Demiurge
Here is a one-man black metal operation from Sweden that definitely was not run of the mill nonsense. Tons of melodic riffs and sullen atmosphere as opposed to all the brutality. There is also the presence of a stringed orchestra instrument that I can't make out that added to Octinomo's originality. Why are there only lyrics printed to two of the ten tracks? However, the lyrics that are printed were very moving and poetic, "Star Of The Apocalypse." Don't sleep on this one. Octinomos could be a huge force in the genre. Dark, melodic and crushing indeed. ***Full Moon*** – *Mike Scondotto*

Pansy Division
Wish I'd Taken Pictures
THESE GUYS SUCK COCK!!! And they love to sing about it too. Here is another slab of vinyl from these infamous homo punks about the travails of gay relationships. You've got your standard dick song, "Dick of Death," which I thought was going to be some sappy story of a guy with AIDS infecting people, but Jon Ginoli didn't let me down. It told the story of a short hairy guy with a really huge schlong. Other songs of note are "Vanilla" about a guy who isn't into nipple clamps, "Pee Shy" about a guy who can't stand the competition at the urinals (I hope he never has to go to the bathroom in Dodger Stadium), "Horny In The Morning," a song dedicated to Jon's morning woody and nobody being there to share "the goodies." One of my favorites was "Sidewalk Sale", a rocker about what happens when the lights go on at the end of the night in a gay bar. Being I only got a promo copy I can't comment about the artwork, but I'm sure you closet homo skinheads will enjoy the gay porn. Since I really hate arena rock shows I didn't get to see Middle-America's reaction to Pansy Division when they opened for Green Day, but I'm sure it was a hoot. If you like jangly guitars, gay guys, and punk rock, you might want to check this out. If worse comes to worse, you can just slip the CD into your favorite homophobe's lunch box. ***Lookout*** – *Eric Thies*



short cuts

Shonen Knife *The Birds & The B-Sides*
This is a collection of 7 inch, compilation & live tracks from Japan's most notable all chick punk act. But this doesn't really sound punk at all, it sounds more like The Ramones meets the Go Go's. If you like covers check out their versions of "Heatwave" (Martha and the Vandellas), Top Of The World (The Carpenters) to name a few. This makes for a nice party disc, but not daily rotation. ***Virgin*** – *Al Meltzer*
(***Editors Note:*** This sucks!)

Sinkhole *Core Sample*
If Cheap Trick joined forces with Dag Nasty and Husker Du it would most likely come out something like Sinkhole. If you like slow to mid-paced rockish punk jams you will like this. If you don't you won't. ***Ringing Ear*** – *Jonathan Jaspers*

The Smugglers *Selling The Sizzle*
This is typical Lookout stuff, mainly 'cause there isn't anything typical about it, ya know what um sayin'? If you like The Queers, The Vindictives and Chuck Berry this is screaming your name. If not, there's always No Doubt. ***Lookout/Mint*** – *Larry Kane*

Snap Her *It Smells, It Burns, It Stings*
Bar chords, punk chicks screaming and songs about hating Christmas, Jimmy Gestapo and penile implants is what Snap Her are all about. They ain't no Vice Squad or Lunachicks, but I'll bet they could beat the shit out of the Sisters Grimm. ***New Red Archives*** – *Jim O'Brien*
(***Editors Note***: Boring as a mutha fugga!)

Strung Out *Suburban Teenage Wasteland Blues*
More quirky, jerky punk rock from Fat. On a scale from 1 to 10 I'd give these guys a high 8. The music is tight and energetic as hell, the songs are well crafted and the vocalist sounds awesome dude. If you like The Decsendents, Millencolin and Lagwagon you'll eat this up. ***Fat Wreck Chords*** – *Met*

The Suicide Machines *Destruction By Definition*
So you think you can make it big by biting the styles of Operation Ivy and Rancid. And I guess you think covering that Minor Threat song will give you undergound punk credibility. You think wrong! Next stop Sam Goody and MTV. ***Hollywood*** – *Met*

Texas Is The Reason *Do You Know Who You Are*
I know who I am, I'm the guy who thinks Texas Is The Reason. Reason for what you may ask? Well I'll tell you. I think Texas Is The Reason for people to rise up against crap music as a whole. Texas Is The Reason is the blandest band I've ever heard in my life. It's like musical matzoh. I'd heard for so long how great these guys are and how rocking they were live. I saw them live and they almost put me to sleep and this new record, "Do You Know Who You Are", put me right out after the first few songs. I'm not sure what's going on with Revelation these days but they have to stop putting out this kind of crap. I mean my personal hell would be a tour with Texas Is The Reason and Iceburn opening up for Engine Kid...and they're all Revelation bands. ***Revelation*** – *Iann Robinson*

Various Artists *Punk Uprisings*
If you like Black Train Jack, Weston, The Vandals, Mr. T Experience, Ten Foot Pole, Squirtgun and bands of that nature you'll dig this cuz that's exactly what's on here. This cd is sort of a benefit to help Punk Uprisings stay on the air, and in case you didn't know Punk Uprisings is an Independently produced video show catering to the punk rock and hardcore scenes that's broadcasted all over the friggin' world so send them yer stuff. ***Lookout/Punk Uprisings*** – *Jonathon Jaspers*

Perpetua
Irrational

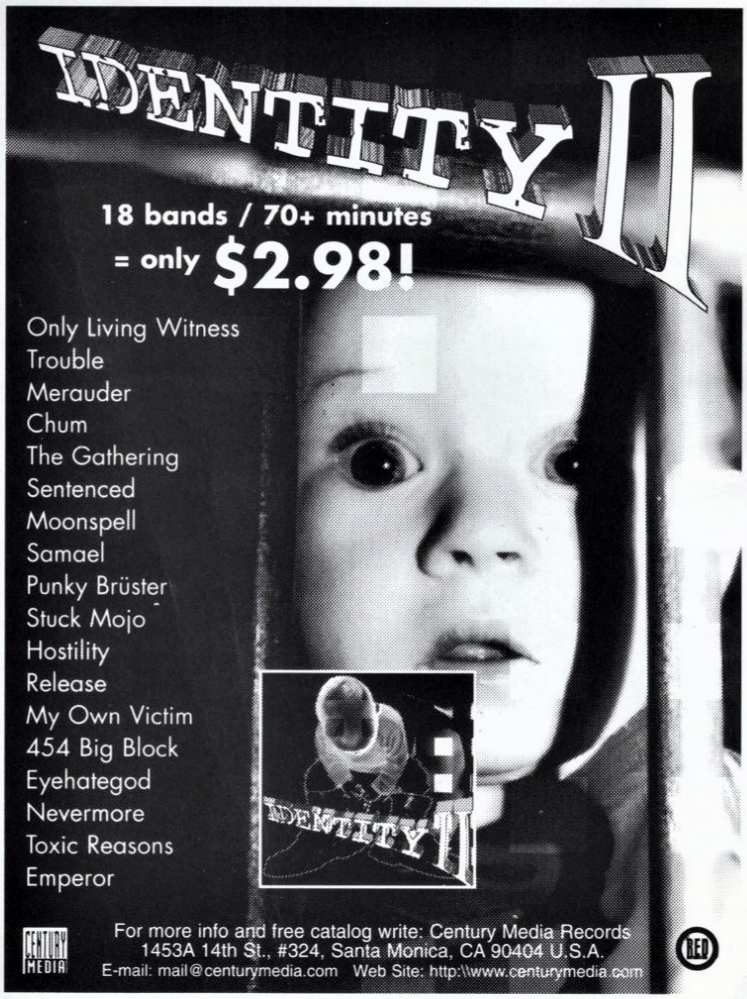
Overall I was really impressed with this fresh effort from Argentina's Perpetua; the band is successful at bringing elements of hardcore and industrial into their grindy death, without the disparate sounds coming across as clever or gimmicky. The credibility of these stylistic changes relies on Leo Grunbaum's excellent drumming - from nasty thrash to huge Death-style, double-bass pummeling ("Denied"!!) - and also on the many and varied forms of vocal attack. Growls, hardcore shout-outs, spoken word, and throaty Brutal-Truthian screeching are all employed to get across the highly politicized lyrics. Words accuse the government of being corrupt and greedy terrorists, the media a pack of Judas-faced liars, and you of being a victim of them both unless you can keep off "their false paths." Samples are also used to get across the band's message, adding depth and variation to the record, but a little on the weak side. They might do well by torquing out their synthesizer tracks to a more eye-ball bursting level of extreme noise. Fear Factory fans should snap this one up right away. ***Pavement Music*** – *Spider*

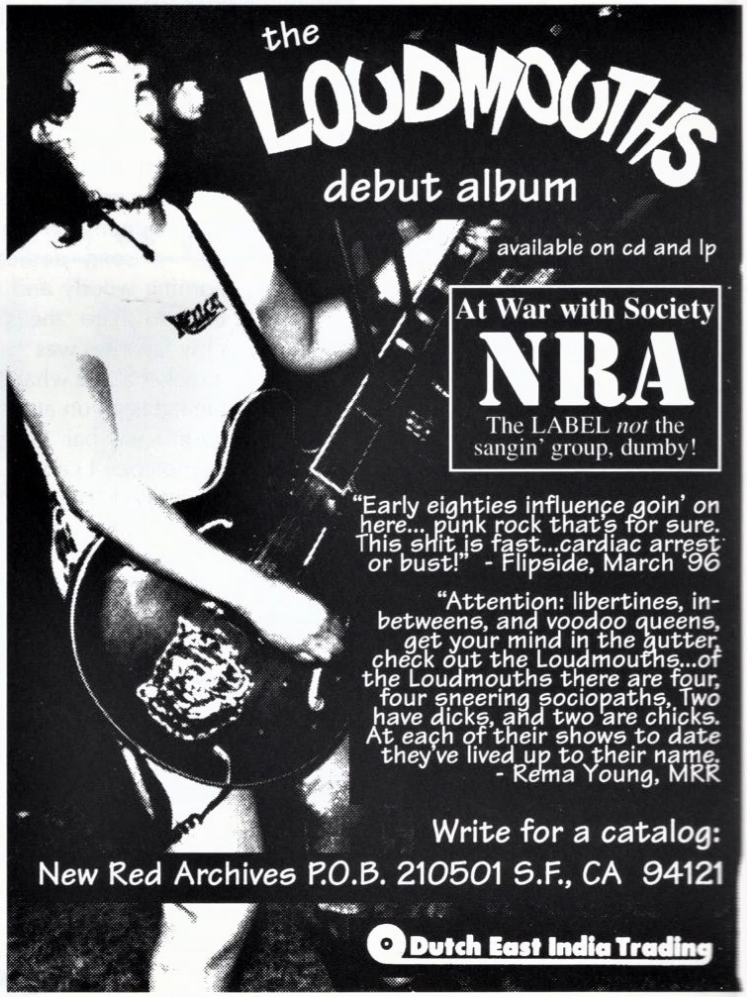
Sielwolf
Metastasen

Yikes. This band makes Godflesh sound like disco-cream-puff-delight. Metastasen is a monster of a record, with a huge variety of noise and percussion, and vocal styles. Tempo goes from sub-sludge ("Spuck Den Drenk Aus" to ultra-fast jungle beat ("Dreck") to more trancey rhythms on songs like "Antimon #2" and "Die Metier." Every song is heavily layered with samples and unidentifiable noises that bring to mind the auditory innovations of early industrial giants like Test Department and SPK. At times, the mechanized roar reaches levels on par with powertronics acts like MSBR and Nanamax, but the songs never loose their percussive backbone. Generally I'm wary of bands that bulk up their discs with remixes, but the three versions of "Beweglich Animalisch" found on *Metastasen* are radically different from one another, with little in common beside the title lyrics. The first version could be described as "all systems go at the local slaughterhouse;" the last of the 3 is a hypnotic washy piece based on a sample of some Nirvana guitar feedback. ***Van Richter*** – *Spider*

Slapshot
16 Valve Hate

Fiddleedee diddledee dee it's a washed up hardcore band for me! Back from the depths of shoulda-given-it-up is the band Slapshot and their atomically bad album *16 Valve Hate*. Here we have fifteen tracks of unbearably typical hardcore. It's the same old textbook fast-slow-fast or just all out fast and the whole thing is so incredibly boring that you're left to wonder who at Taang! is smoking so much crack that they wanted to sign these guys to anything other than clean up crew. I don't really know how much detail to go into here because there is nothing much to talk about. Slapshot and Choke blow through fourteen original tracks and they suck. It's boring, badly produced and the lyrics talk about everything from a bad life to hate. Wow, those are topics that hardcore has never ever tackled before. There is even the always needed "My friend stabbed me in the back" song to keep the hardcore circle complete. The other track on this record is a ridiculous cover of The Smiths' "Big Mouth Strikes Again" that is so bad you almost wonder if they fucked it up that bad on purpose. I know Slapshot has been around forever

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but as far as I'm concerned they've worn out their welcome. This is a bad, boring, bland record and the only good thing is that they include a lyric sheet which you can read within the time of the average shit. Bathroom reading for all!! ***Taang*** – *Iann Robinson*

Slayer
Undisputed Attitude
I think by now we all know Slayers story. They started out worshipping Satan and all things evil. Eventually found their way to MTV, which in turn lead them to massive record sales. So I guess now that everybody and their mom is praying before the alter of all that's evil and punk is exploding it would only make economical sense that Slayer cover classic punk and hardcore jams in their own Lucifer-loving way. The next question your probably asking is how they did. Well if this disc was bread you'd probably find it a year later under the refrigerator. In other words *Undisputed Attitude* is moldy and stale. There's something very dry about typical metal drum beats and typical metal guitar work trying to imitate sounds an styles from a time in music that will never return. While Tom Araya and bunch may hit home a bit on the Dirty Rotten Imbeciles and Verbal Abuse covers, they fall flat on their face in a pile of gopher putang when dealing with D.I.'s "Richard Hung Himself" and Minor Threats classics "Guilty Of Being White" and "Filler/I Don't Wanna Hear It." Sure this should make them a few bucks of a few mindless (clueless) metalheads at the local shopping mall in Boise, Idaho, but I don't see it winning any awards. It's amazing what greed will make some people (bands) do. ***American*** – *Met*

Tanner
Ill-Gotten Gains
A lot of these songs are so similar in style and structure that it gets old fast. Tanner seems influenced by The Knack, Violent Femmes and Fugazi, so if you like any of those bands you might dig this. I know I've heard the riff from the second song "Computer's That Breathe" somewhere before. Some of the guitar parts are catchy, in "Seiner" for example, but there aren't enough variations in most of the songs to hold your interest. An entire disc of similar material is boring as hell. The singer is whiny. Come on, growl at least once or twice! The Felix Unger nasally Dristan twang is unconvincing. I did like the longer tracks that take more time to develop. They seem more well crafted and aren't so simple. There's a nice fifteen note descending riff in "Spastic Art" which hints at coolness. "Ill-Gotten Gains" isn't crap, but a lot of it is commonplace. They might be good live. ***Caroline Records*** – *Chris Bors*

DA HITLIST

Jake • Strung Out

Faith No More	*King For A Day*
Pully	*Demo*
Mr Bungle	*Disco Volante*
NOFX	*Heavy Petting Zoo*
Anthrax	*Stomp 442*

Andrew • Strife

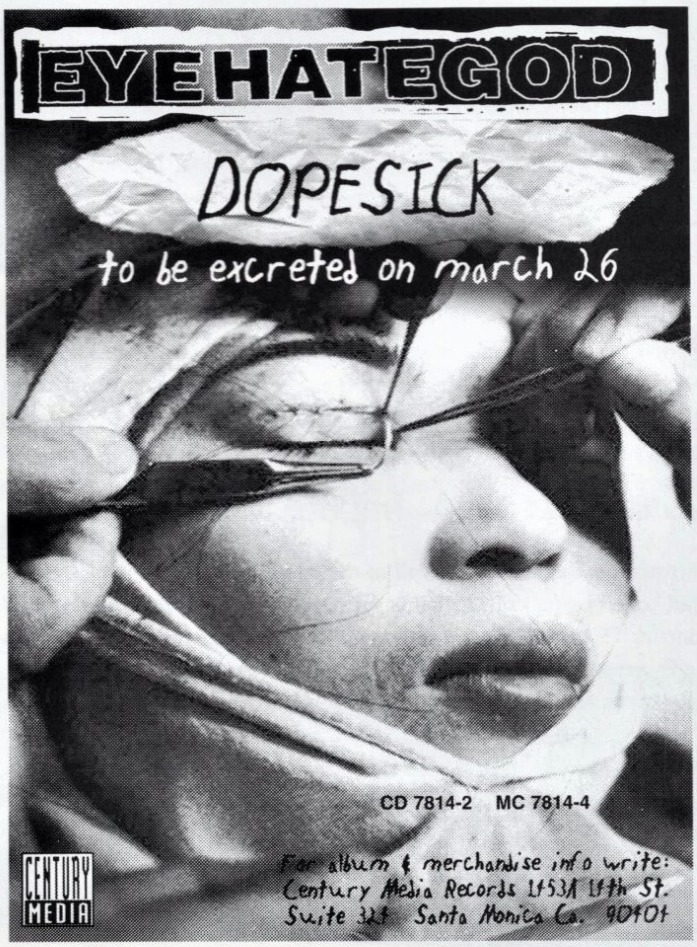
Eyelid	All
Youth Of Today	*We're Not In This Alone*
Dag Nasty	*Wig Out At Denko's*
Cro Mags	*Age Of Quarrel*
Beatles	All

Mike Dean • Corrosion Of Conformity

Kyuss	*The Circus Leaves Town*
Negative Approach	*Total Recall*
Eric Dolphy & John Coltrane	*Live In Paris*
Raekwon The Chef	*Only Built for Cuban Links*
The Fugees	*The Score*

Met • Dare To Defy

The Cranberries	*To The Faithful Departed*
Ice T	*Return Of The Real*
Millencolin	*Life On A Plate*
Strung Out	*Suburban Teenage...*
Anti-Nowhere-League	All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VARIOUS ARTISTS

In Memory Of Celtic Frost

Well kids, it's time for another one of those happening tribute albums that come out every so often so that we, the record buying public, can make money for some label and not actually go out and buy the original artist's work. It gives us a chance to let a bunch of bands try their hand at playing songs they wish they had written themselves. Within this vein comes the Celtic Frost tribute record, which is even harder to swallow than most, simply because it's chock full of crap ass Black Metal bands and who the fuck cares about their interpretations of anything. Celtic Frost ruled, they absolutely ruled, and if not for them Sheer Terror would never have been born. So what do we do to pay tribute to a band that rocks as much as Celtic Frost does? We get a bunch of idiots from Norway who've stopped killing each other and blowing up churches long enough to record these songs, to mostly butcher amazing Celtic Frost classics. The only ones here who do a good job are Grave (Who aren't from Norway) on the song "Mesmerized""and Opeth on "Circle Of Tyrants." I realize Opeth are from Sweden but I give credit where credit is due. However, even the good bands on this blow it with those tired, suck job, bullshit death/black metal vocal styles. WHO THE FUCK CARES if you can sing "Dethroned Emperor" like your a dog getting fucked in the ass by your owner. This record is strictly for the death/black metal fans and the dorks who think Emperor and all those face paint, nailbat, sing-in-the-woods bands are cool. If you want to know about Celtic Frost go buy all their records up to when they became screaming metal idiots. The production on this record is really good but it doesn't matter because the record blows dick anyway. I love Celtic Frost and I'm ashamed that this is what we do to show tribute to them. Don't buy this record, instead set up a fund to bring cable TV to Norway so these morons will have better things to do than kill each other and blow up churches. *Dwell – Iann Robinson*

(*Editors Note:* While Iann may not dig this, I found this tribute to be pretty good. If I was to rate it, it would get a B- but like he said, this is strictly for the metal crowd. But wasn't it the metal crowd that consumed 98% of what Celtic Frost released in the first place?)

Nordic Metal: A Tribute To Euronymous

This excellent comp features all of the late Euronymous' buddies, gathered together to hail the father of modern black metal. *Nordic Metal* contains 15 tracks (many unreleased) from such top notch acts including Emperor, Enslaved, Mayhem (old & new line up), Marouk, Dissection, and Mortis. The overwhelming hatred that all the bands have for the Count (the man who murdered Euronymous) is evident all over the CD. In fact, on the CD itself there's a picture of the "Cunt" with a bug Anti sign on it! This comp has some great liner notes and some history on the infamous black metal scene in Norway as well. Also, since this is on Necropolis Records, an American label, you won't pay some $25-$30 buck for it. Get this comp and pay homage to a great artist and all around humanitarian (yeah, right!). *Necropolis – Mike Scondotto*

White Devil
Reincarnation

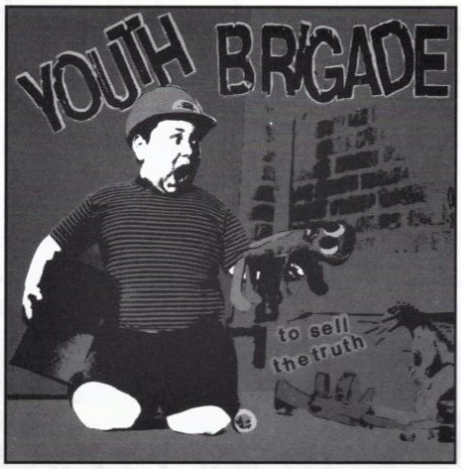
The Harley Flanagen & Parris Mayhew team have returned with a reincarnation of sorts...instead of blaspheming the Cro-Mag name any further, they went into the studio, recorded 5 songs and incarnated themselves as 'White Devil'. The musical and vocal output on this release can definitely hold it's own with an obvious similarity at times to *Best Wishes* (which I thought was a great record), but obvious being that it is the two main songwriters and was also recorded at the same studio (Normandy). The only real difference between this record and *Best Wishes* would have to be the lyrical direction. Harley seems wrapped up in all the controversy surrounding him and "you-know-who" and must have felt the need to justify and defend himself through his lyrics and blatantly in at least two songs- "Fireburn" & "Steal My Crown"-possibly unintended in others. The rest of the songs are pretty down to earth, with a definite improvement from having to follow along *Alpha Omega* with a Krishna handbook to understand what's goin on. But, anyways, the recording is top quality while not coming close to interfering with the heavy rhythm sound that's been achieved that also blends well with the steadily improved vocal output of Harley who carries a more melodic tune (i.e., "My Life"), showing a strong growth in that area & leaving room for improvement. A nice packaging job done with a layout featuring old & new photos of the ever posable Harley Flanagen looking more Goblinesque as ever. All in all, a strong debut from White Devil who feel that their music will ultimately drown out the voices, rumors, and bullshit.....whatever! ***Lost & Found*** – *Larry Kane*

Whorgasm
Re-Make, Re-Model, Smothered

I'm not really sure what possessed a band with little to no real career to release a two CD set, but the fellas over at the Whorgasm rock project have done just that with their super lame record *Re-Make, Re-model/Smothered.* This is basically one full CD of original material and one of a whole bunch of remixes of a song on the first CD. All of that would be fine if Whorgasm didn't suck so badly. This is yet another venture into the seventies "rock man" style of music that was brought back by bands like Monster Magnet. However, where Monster Magnet have at least a shred of originality, Whorgasm sound like they're trying to cram every rock cliché into one album. I'm sure these guys thought this

whole retro thing would sound great but unfortunately it's badly written and really boring. The production is okay, very heavy guitar sound but for the most part you feel like each song sort of bleeds into the next one until the whole thing becomes too much to deal with and you turn the record off. Whorgasm had a good idea but they fucked up along the way and the whole thing is just a big mess. I'm not even going to review the second CD because it's only remixes of three of the lame ass songs from the first CD and a lame ass cover of Highway Star. They also manage to butcher a David Bowie song called "Aladdinsane." I don't much like retro- rock crap, because it just seems like an excuse to do the same thing over and over again so maybe that clouded my vision with Whorgasm but basically in my always correct opinion...they suck. ***Rawkes*** – *Iann Robinson*

Youth Brigade
To Sell The Truth



It's been two years since we've heard from this punk rock institution known as Youth Brigade. This time around the Stern Brothers find themselves playing with a new guitarist who goes by the name Johnny "Two Bags" Wickersham. If this name rings a bell it's probably because you've owned a Cadillac Tramps release at one time in your life. This was Johnny's band previously. For those of you who've been listening to this band since their birth about 15 years ago don't expect to be blown away by *To Sell The Truth*. This record like Bad Religions *The Grey Race* is just the next obvious step on a treadmill. You guessed it, it's Youth Brigade just like you've always known them mixing up mid-paced melodic sing-alongs with fast, hardcore/punk assaults. All this is held together crazy glue tight via Shawn's distinctive nasaly vocal style. If you've been finding yourself buying up all the latest in Fat Wreck Chords and Epitaph, then you'd be a fool to miss out on one of the pioneers of this music we call punk that seems to be getting more popular each and every day. ***B.Y.O.***– *Met*

want some free cds? send us a sample of your reviewing skills (60 to 100 words) and let's see if we can get yer ass some goods.

demo nation

Asgard *To A Golden Age*

Asgard is 3-piece war metal outfit from France who use all kinds of Nordic-isms to make their music. Lyrical concepts are drawn from northland mythology, and the desperate attempts to include slow, melodic parts in their music come across blind devotion to the likes of Immortal and Hades. While the band is really fierce and powerful in hyperspeed mode, with a barrage of high-low double vocals screeching away, the slower segments plod along and are not very "pretty" cause the guitarist keeps a really crunchy distortion pedal on the whole time, and is often accompanied by thubby low end bass. While the original recordings of Asgard's music are probably decent enough, their US representatives, Morbid Metal, have done a totally sketchy job of manufacturing these promo tapes: they recorded Asgard onto old Recipient of Death demos, then slapped some label stickers on (which fail to explain which song is which). You can hear the R.O.D. songs in between the Asgard tracks, and worst of all, one side of the tape is too short so Asgard gets cut off in the middle of an almost-soaring guitar solo. If they were a super-crust squatter band, these production values would be ok, but I don't think the DIY-cheap-shit aesthetic is what Asgard is going for. Morbid Metal • 1184 E. 33rd St. • San Bernadino, CA • 92404 - *Spider*

Black Army Jacket

With bands like Eye Hate God, Spazz and Disassociate creeping their way into everything from the hardcore to metal scenes it's becoming quite obvious that what is known to many as the "Crust" scene is finally beginning gain some popularity outside it's tight circle. NYC's Black Army Jack is a band that falls dead center within this scene fusing slow and low tuned dirges with abrasive speed. Some songs fall in the one minute or less category ala Anal Cunt while the others adopt a slight metallic groove quickly jumping into a break speed. As a whole the band plays intensely tight keeping the energy and ferocity to the maximum. If your a fan of the almighty Bovine Records or any of the aforementioned I urge you to send $3 for a copy of this. Black Army Jack • PO Box 790366 • Middle Village, NY • 11379-0366 – *Met*

Scuffle

It seems the ever-growing punk scene has forgot about the demo factor usually releasing a 7" first stepping right over what used to be essential in a bands growth. Anyway, it's nice to finally get a demo that's not hardcore or metal for a change. Like every other band that claims to be punk, Scuffle rely on catchy hooks which they deliver. The vocals are snotty, the music switches from 70's influenced (D Generation) to an upbeat 90's sound (NOFX) with a little mid 80's UK hardcore flavor. So here we have a band that pulls from both coasts, but ultimately sound like their from the Screeching Weasel camp, Chicago. This is an all crowd pleaser. Scuffle • 4660-203 St. • Langley, BC • Canada • V3A 5J7 – *Met*

Sulkus

I guess it's true, Australia does have more going on musically than Midnight Oil and Men At Work and Sulkus are here to prove it. Like Sepultura, Sulkus mesh tradition speed metal (ala early Slayer) with a modern hardcore influence. The vocals here are geared towards fans of the low end growl. The outcome of this fusion may not break ground by any means, however due to virgin tight playing and well crafted songs Sulkus come out on top of this diminishing heap. If Sepultura, Suffocation and Entombed rock you, these guys should too. Sulkus • PO Box 346 • Jannali 2226 • NSW Australia – *Jim O'Brien*

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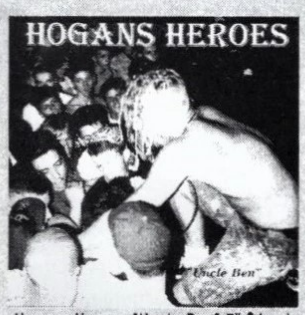

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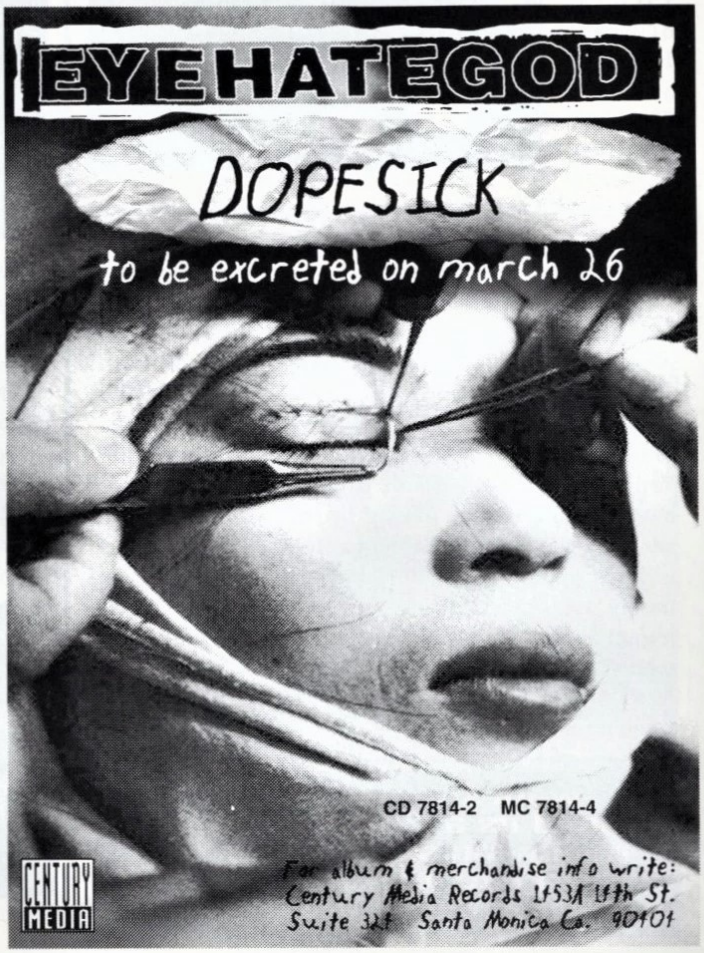
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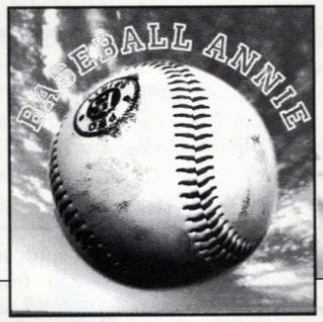

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CARRYNATION
Protect And Serve CD

CARRY NATION was formed after NO FOR AN ANSWER split up back in 1988. Leadsinger Dan O'Mahoney (ex-NO FOR AN ANSWER) fronted this highly recommendable old school straight edge band featuring later members of 411 or TRIGGERMAN as well. This MCD includes the bands one and only EP plus two live songs. Fans of early Revelation stuff will love CARRY NATION.

HARD RESISTANCE It´s All Around CD

Many people call Belgium's HARD RESISTANCE the European incarnation of 'Thanks For Nuthin'' period SHEER TERROR and they're probably right. After their okay 'Want A Man Dead' EP this four piece came to Lost & Found in December of 1995 in order to record 'It's All Around', a perfect combination of straight forward hardcore and metallic brutal new school mosh parts; gruff vocals and all. HARD RESISTANCE already supported SICK OF IT ALL and MERAUDER in Belgium and are frequently playing the Netherlands with RIGHT DIRECTION and BACKFIRE. Watch out!!!

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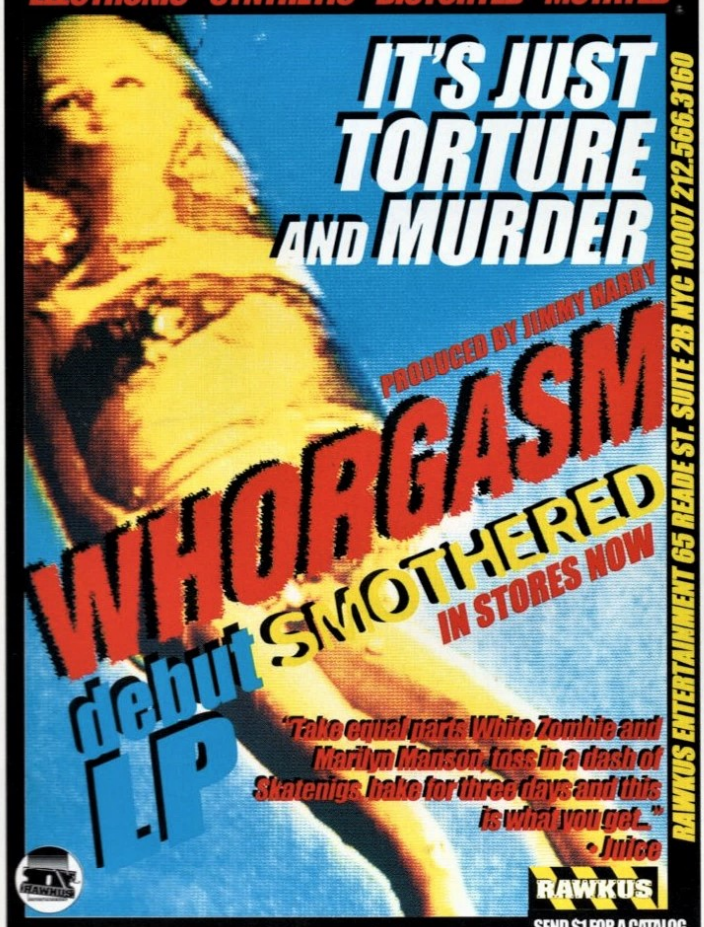

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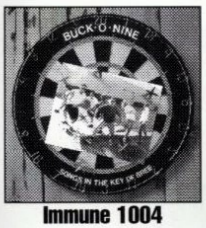

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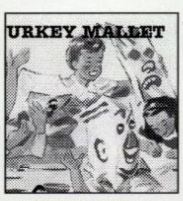

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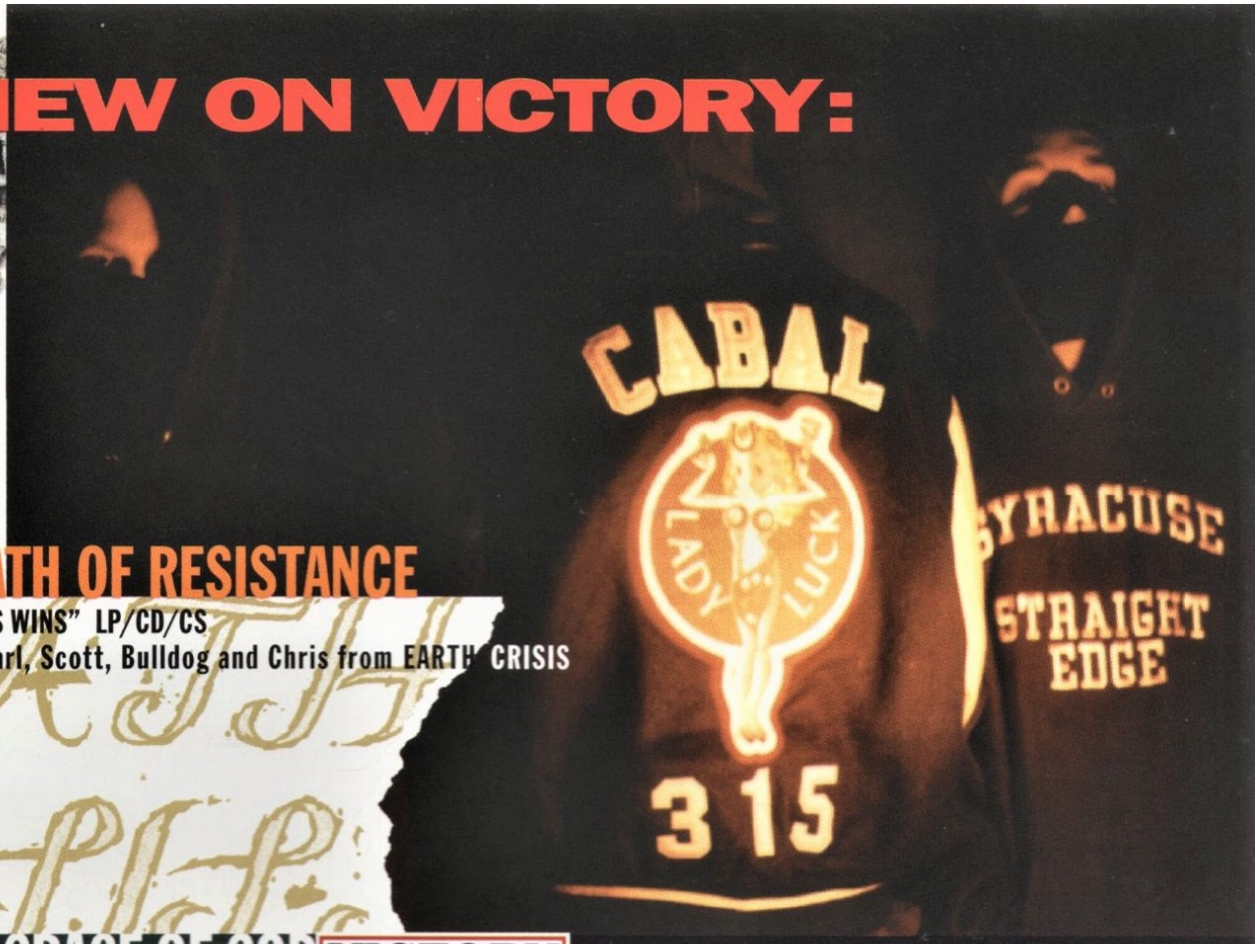

VR38: THE PATH OF RESISTANCE
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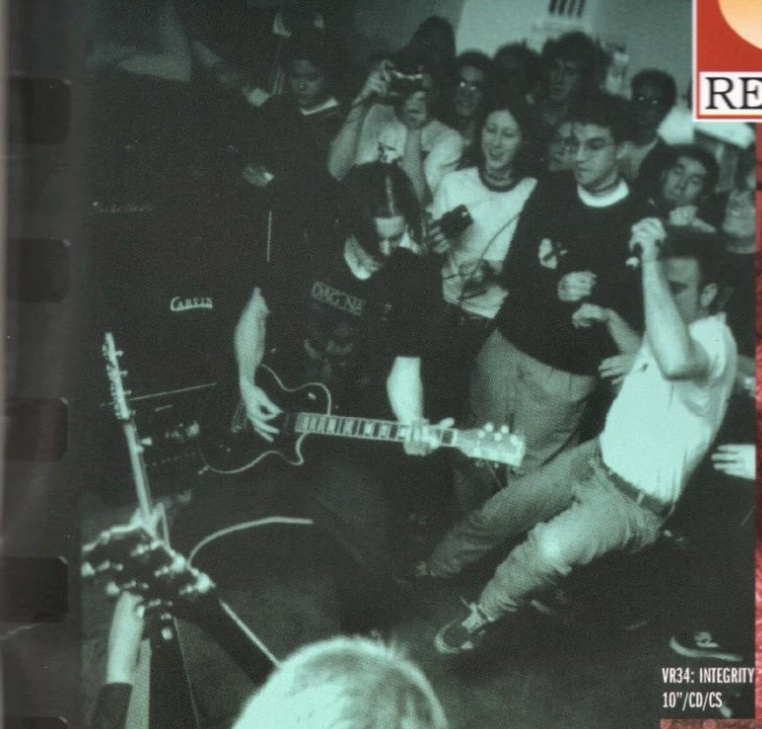

VR39: DOUGHNUTS "FEEL ME BLEED"
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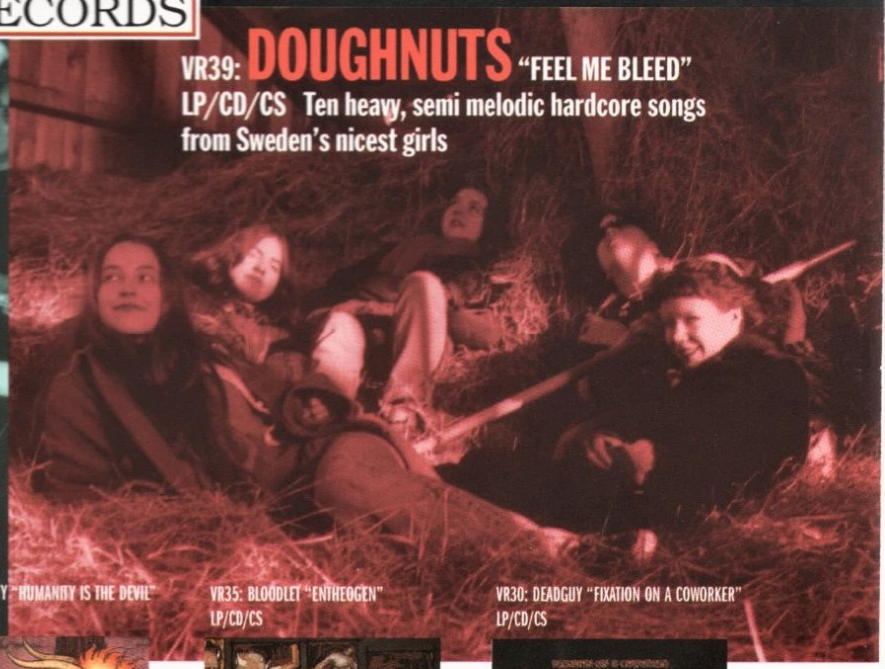
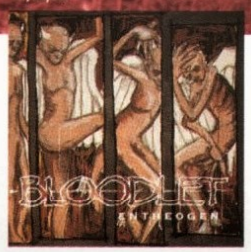
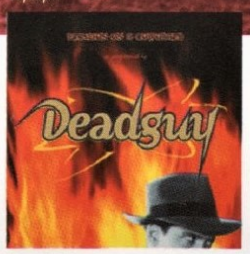


VR34: INTEGRITY "HUMANITY IS THE DEVIL"
10"/CD/CS

VR35: BLOODLET "ENTHEOGEN"
LP/CD/CS



VR30: DEADGUY "FIXATION ON A COWORKER"
LP/CD/CS



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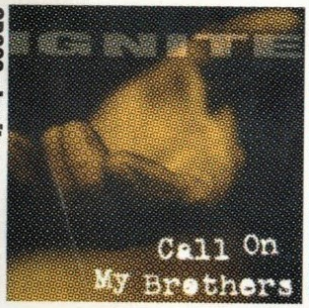

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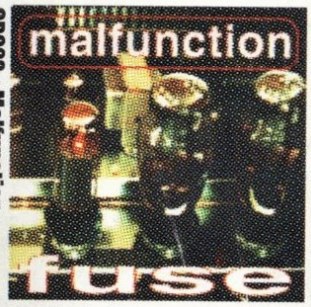

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